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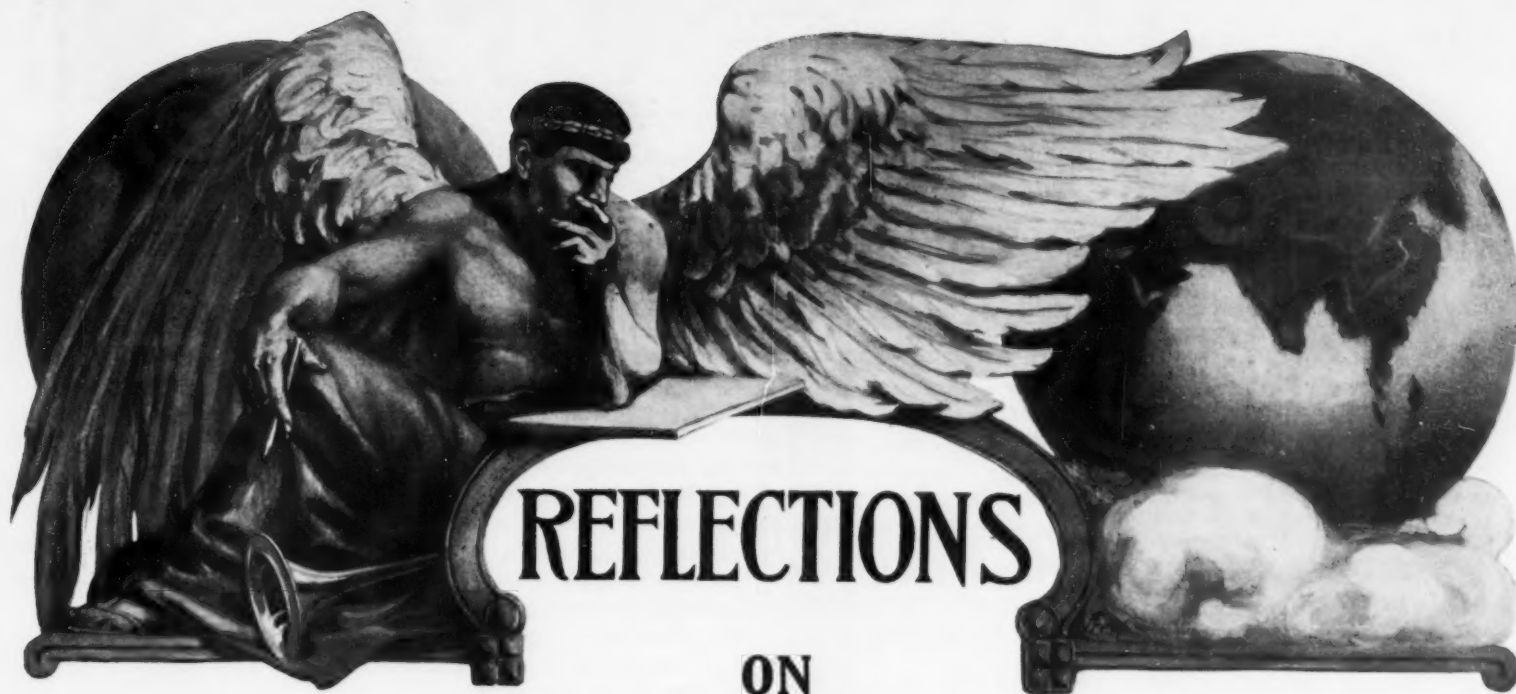
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PARISIAN AND OTHER EUROPEAN MUSICAL DOINGS.

PARIS, July 26, 1907.



WHEN the "Salome" performances take place here again it will be at the Grand Opera, in 1908, under the management of the new directors, Messager and Broussan, and the present real Oscar Wilde text will not be applied, but a new French version by Richard Strauss himself, who will again conduct the performances. It is some time ahead certainly, for Gailhard still has five months of control, but his hopes that the Messager and Broussan stock company—financial stock company, I mean—would not be gotten into shape will not be realized, for with certain financial powers whose interest will be secured to them, the Messager and Broussan organization will be satisfactorily floated.

Among other novelties there will be an old French opera by Jean Phillip Rameau—not a very new work, but new to us—from the year 1733, on the usual ancient mythological text, this time called "Hypolyte and Aricie." There will be the "Crépuscule des Dieux" (the unctuous French title of Richard Wagner's "Götterdämmerung") and Fëbrier's "Monna Vanna." The artist who was identified with the success of the last named work in its guise as a play, Madame Leblanc, otherwise Madame Maeterlinck, will sing the title role, as she has been studying for grand opera, and when a woman of such intelligence puts her efforts in any direction some results may be anticipated. Her voice? Well, maybe she will not require a vocal voice anyway. We have known heretofore of successes on the grand opera stage when there was no voice.

"La Camicia Rossa" ("The Red Shirt") is the name of Leoncavallo's latest opera, the ink of which is not yet dry, but which, although not heard, is already reported by many European papers to be a great work. Let us hope so, for Leoncavallo is not to be despised as a composer, and has the capacity to "make good." It is also reported that a great competition has suddenly arisen, managers all over the world showing intense anxiety to produce the opera. No sign of it hereabouts—the anxiety. Yet despite all this Leoncavallo is to produce the opera under his own direction—in New York—at the Metropolitan Opera House, and immediately thereafter he will lead an opera company which is to travel throughout America with "The Red Shirt." Good. Let us again hope so. If one were to take note seriously of all the nonsense published in European papers on music in its practical aspects one

would soon lose all sense of proportion and not know which is where and why is who. And there are no disclaimers. When all the items prove absolutely, recklessly ridiculous, no daily ever publishes in any direction an apology or regret for having handled its readers in such fashion; and the play goes on.

Caruso has left London for his home in Florence. During September he will sing in Berlin, Vienna, Leipsic and Dresden to complete the twenty performances in Europe under the Metropolitan Opera Company's contract. There are eighty performances under the contract—sixty in America and twenty in Europe—for which the New York company pays Caruso \$160,000. There is a sufficient bonus in Europe to reduce this by \$10,000.

Mahler, with the London Symphony Orchestra, was to have made a ten days' trip to the United States to give eight concerts within a week and return here. The concerts were to be in New York, Boston, Philadelphia, etc. The guarantees had been secured and the arrangements nearly perfected when Mahler notified the London managers who were engaged in this, that his contract with the Metropolitan Company prevented him from going. In the meantime that contract with the Metropolitan is, according to late accounts, still pending. There are those who doubt that Mahler and the Metropolitan will live together as congenially as two doves.

A recent statement made by the Vienna Zeit to the effect that vocal teachers at the Imperial Conservatory of Music were making 20,000 gulden—\$8,000—a year, has brought a letter from one of the leading vocal teachers, Frau Papier-Baumgartner, who explodes this self evident error by asserting that she never has been able to get beyond 2,600 gulden a year, which is \$1,040, and that the time, energy and hard work that are applied at the institution leave no opportunity for earning any additional income of consequence. The Zeit then states that it meant to convey the latter idea, that Conservatory teachers could greatly increase their private incomes because they were members of the faculty, just as members of the orchestra at the Imperial Opera earning \$400 to \$600 a year—the season lasts about ten months—thereby become members of the Philharmonic, and the prestige gives them pupils. Think of \$60 a month—the highest mentioned by the Vienna paper—for playing nightly and rehearsing daily grand opera as a member of the orchestra. If there is any prestige in that kind of salary, how much do the players charge the Viennese youth to instruct them on the bass, the drum, the oboe and the bassoon, not forgetting the triangle and viola? The new cellist of the Kneisel Quartet was in that orchestra. If he was not first

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cellist, that was his salary. In America he will get five times as much, and will, in after years, take his savings—for they always spend only the minimum in America—back to Vienna, as his predecessor did, and live on an American income. He is all right. But what about our American cellists who have come to Europe to study and must make way for a stranger, while they take a back seat, because, as he is the cellist of the Kneisel Quartet, he will get the pick of the pupils—the American public not acting on merit, but on sensationalism; hence he will get the pupils. He is all right—but what a set of chumps we are!

And people want to tell us that the Musical Union is wrong when it tries to fight such conditions? Why don't all musicians join the Musical Union and stop the thing? Here are two more cases coming under the Alien Contract Labor Law if they were properly tested. No wonder the American musicians come here to settle.

By the way, Kneisel told five New York musical people on the boulevard on Wednesday night that he had difficulties in arranging his Quartet for the coming season, and that he would remain here for the next year in consequence. He is booked to leave France for New York on August 16. What his object was in making the statement none of the gentlemen could unravel and did not care to, except as to the peculiar motive it was based on, one of them proposing to cable it to New York for substantiation. Maybe Kneisel was affected by the brilliant electricity of the boulevard.

That Ysaye Encounter.

There have been a number of statements published regarding what is now known as the Ysaye encounter, but the most unimpassioned is from the London Telegraph's own Brussels correspondent, dated July 16, herewith reproduced:

BRUSSELS, Tuesday Night.

The great Belgian violinist, Eugene Ysaye, and his brother, Theo. Ysaye, the well known composer, appeared yesterday before the Antwerp courts on the charge of having assaulted a guard in the train which was taking them from Antwerp to Brussels on the evening of March 22 last. The two brothers had given a concert in Antwerp, and were returning home, when, in the middle of the night, a railway guard came into their carriage to inspect their tickets. For reasons which have not been fully ascertained as yet, MM. Ysaye, it is alleged, replied to the guard's inquiry in a rather excessively energetic way, and ultimately boxed his ears. The guard asserts that he was even struck so hard that he now complains of having become deaf as the result of MM. Ysaye's action. He therefore claims heavy damages. MM. Ysaye, who appeared yesterday in court, denied the charge, but acknowledged that they had indulged in violent language, as the guard had woke them from their first sleep. They told him he was a bore and a fool, but that was all. They had not slapped or struck him. Judgment was postponed until next Tuesday.

Last Tuesday, July 23, the court rendered judgment, the brothers being compelled to pay 250 francs for interfering with an official and 8,000 francs for damages, as the guard, or conductor, as we would call him, is now deaf. If neither of the Ysayes slapped or struck him, his deafness must have come from other causes, and they should not have been fined 8,000 francs. However, in a successful American concert that 8,000 francs is made up, although here it is hard on even the greatest musical artists to ask them to pay 8,000 francs for anything—especially a slap. It is sure, however, that the Ysayes did not strike the conductor agreeably. Eugene Ysaye will be heard in America again next year. This incident will advance the sale.

Some changes always necessarily ensue when a German orchestral director leaves for America. Dr. Göhler, conductor at Altenburg, has been called to the important post at Karlsruhe, and conductor A. Richard (second conductor at Weimar) goes

to Altenburg. Conductor Richard had an offer for Pohlig's position, together with Dr. Oboist, at Stuttgart, but he preferred Altenburg.

Nothing has been chronicled of Mr. Wilhelm Gericke in all this conductor shuffling in Central Europe. He has been suggested neither in Vienna, nor Amsterdam, nor Frankfurt, nor Stuttgart, nor Karlsruhe, nor Leipsic. This paper long since asked why Mr. Gericke, during the first interregnum, did no conducting, prominently or permanently, in Europe? He is doing none now. It would not be strange now had it not been so strange when first he returned to Europe after five years of Boston Symphony conducting.

A report from Milan states that an old trunk which Verdi owned and which should have been burned, according to his last wishes, and which was not burned, was recently opened and found to contain an opera, completed to the last detail, of the early type and of considerable importance. Anything written by Verdi must necessarily be of interest.

Madame Nordica is back from London, and will shortly leave for Germany.

Henry Russell, of the San Carlo Opera Company, is in Milan, and after visiting Venice will go to Rome; he leaves for America in September, from Naples.

Rudolph Ganz, with Mrs. Ganz, is at Lungen in the Alps, about 5,200 feet above the sea level.

Many Americans will attend the Wagner and Mozart festival at the Prinz Regent Theatre, Munich. They represent the largest foreign contingent, as the booking office reports.

Miss Winnifred Bauer, of London, sister of Harold Bauer, has been engaged as a member of the faculty of the New York Settlement Schools (Musical Department), and will shortly leave for America. Miss Bauer is a pianist, violinist and viola player, has made special studies in piano and chamber music, and is known as a remarkably gifted musician. In fact, her knowledge of chamber music is authoritative. She will be a valuable acquisition to New York musical life.

Felix Mottl, before beginning the Munich rehearsals, has been taking it easy at Gastein. The title conferred upon him by the Bavarian Prince Regent is as follows, actually—no exaggeration: Generaloberhöchstdemselbeninspektionsrathdermusik—sixteen syllables—forty-nine letters! That's the reason Mottl left for Gastein.

Karl Friedberg, pianist, formerly of Frankfurt, later of Cologne, has been appointed director of the Strassbourg Conservatory of Music. He is a musician of profound culture and a pianist of the first order.

The Echo de Paris of July 27, in a telegram from Milan, announced the expiration of the "Tristan and Isolde" copyright. This news was published several months ago by THE MUSICAL COURIER; then it came over here and traveled about in numerous papers, some of which did and some of which did not credit this paper. Finally it is revived, and now appears in the Echo de Paris, from which it is transferred into the New York Paris Herald in English. No doubt this will give it a new lift into jour-

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nalistic prominence, and the fact will once more astonish us at the delay of its announcement.

Saint-Saëns is spending a few weeks on vacation in Italy.

Mrs. King, of the London MUSICAL COURIER office, is in Norway for a short trip.

Italian opera will be given at Marienbad during August, especially in view of the visit of the King of England, the impresario being one Alessandro, who is to offer the lately discovered soprano, Signorina Mazzerelli, now in Rome. The tenor is Amadeo Rossi; the baritone, Benedetti; the contralto, a lady with the appropriate name of Del Lungo, of the San Carlo, Naples.

Director Lanzini, of the Lirico, Milan, will conduct. "Il Trovatore" is on the repertory list.

A proposition is put to Mr. Conried, who is in Appenzell at Dr. Fränkel's sanatorium, for co-operation in a scheme of Italian opera here, in Paris, this fall. It seems as if Mr. Conried is being besieged from all sides, inside and outside.

With the opening of the fall season THE MUSICAL COURIER will be found on every prominent newsstand or newspaper salesroom of Europe and also in well known resorts beyond the European boundary. This has been a very difficult matter for adjustment, but it has finally been accomplished.

BLUMENBERG.



MUSICAL EDUCATION.

The normal music schools (schools for training musicians to be good teachers), their colleges and conservatories, are gradually growing toward the private field, and will eventually feed it as instructors. This will be the logical solution of the vexed question of elimination of bad teachers. Nothing eliminates so successfully as elimination by success. In the various normal enterprises of the country, an increasing number of members represent private studio teachers seeking efficiency, post graduates who have established private studios or schools in connection with school music work, and students from private studios who desire a deeper insight into the art than they are there getting. Once people get into this normal way, as teachers, as students, or as parents of students, they can never go back to the bungling, wasteful efforts of unskilled amateurs.

Not to look farther than the School of Normal Methods in music teaching held in Boston this summer; some of those who went there to learn to teach what they do know were the following: Harriett Dexter and Lucille Peletier, piano instructors in Cambridge and in Dorchester, who find the "science" of teaching invaluable in daily work. Edwin N. C. Barnes, baritone, teaching voice and public school work in Boston, now forming a school for piano and violin as well, and with a summer school in New Brunswick. W. A. Davis, of Allegheny, Pa., whose field of work includes private teaching, is a prominent tenor choir singer, has big school festivals and entertainments, one accompanied by the Pittsburgh Orchestra with Madame Blauvelt, Daniel Beddoe and Mr. Poehling as soloists; is prominent as organizer of social and musical events on a large scale in the twin cities, and active in the Boston school of which he is a graduate. Maurice Beckwith, director of the conservatory of music of the Woman's College, in Frederick, Md.; a choral society director and leader of festivals, who came on this season to see what was going on, was deeply impressed by the original and to him novel proceedings, and had much to say in its praise. L. R. Maxwell, product of the schools, and of Tufts College, and who was invited to take a professorship in that institution; a basso with a thorough knowledge of music structure and literature; by choice an educator, in charge of the schools of three Massachusetts towns. Mary E. Kretel, organist and pianist, teaching music in a prominent private school in Baltimore, Md.; an enthusiast as to normal methods applied to music teaching. Miss Mirick, of Worcester, teaching voice in Webster, Mass. Alice van Ostrand, pupil of the New England Conservatory of the Yankton (Dakota) College, and in Chicago of the artist, Kowalski; supervisor of school music in Yankton, and who has herself done useful normal work. Miss Hewin, a Boston teacher and musician, member of the St. Cecilia and Thursday Morning Clubs. Jeannie Craig, soprano, pupil of Dudley Buck, Jr., and much sought after as a vocalist; supervisor of ten schools in Macon, Ga., prominent in the concerts of the institute, and to graduate from it. Florence Smith, contralto, of Hartford, Conn., studying with a private teacher there; also active in school concerts. Ada Rowe, a gifted pianist, supervisor at Blairsville, Pa. Annie Davis, of Salem, Mass., teaching in Lynn and singing in a choir, who finds her efficiency much enhanced by a knowledge of sight reading and of rhythm, etc. Alma Giduz, teaching piano in Boston and Roxbury, has many pupils, gives recitals and believes in normal education for music teachers. G. T. Goldthwaite, organist,

pianist and composer, of Central Falls, R. I.; has charge of fourteen schools and 25,000 children; graduate of the institute and of the New England Conservatory; teaches in a music school in Boston. Charles Cole, to follow in the musical footsteps of his father, thoroughly versed in the school work, studying advanced harmony and the Aeolian as an aid to musical knowledge and its literature—likely to become an adept in its use. Alice Bentley, of Washington, D. C., who has made a successful record there, gives large choral affairs, and has produced a primer for young music students. Helen Barnes, pupil of the New England Conservatory, from Quincy, Mass., taking private lessons from a Boston teacher, doing fine work and preparing herself for an advanced rank among music teachers. Miss E. J. Thom, of Scarsdale, N. Y., who does much singing with a fine lyric soprano, and Miss E. G. Johnson.

Good accompanists are produced through the knowledge of music structure and the sight reading that follows. Fannie A. Hair is one; organist and pianist, an admirable accompanist, teaching school music in Worcester; now one of the faculty. Bessie Salmon plays and sings, and in her talks on music at State institutes speaks of the emphasis now being put upon normal training for musicians by all superintendents. Cora I. Hudson, special teacher in Providence, R. I., has acquired a perfect mastery over the science of music structure. Edith Longstreet, associate of the school in the past, has become an accompanist of prominence and value. Catherine Littlefield, graduate of Pembroke College (Brown), a fine pianist and accompanist, with her mother, Mrs. G. A. Littlefield, is taking the regular courses to prepare for teaching.

Of those not in the private field are Miss Harralson, assistant supervisor in Atlanta, Ga., a bright, intelligent girl, enthusiastic in study. Alice Jackson, of Bellows Falls, Vt., splendid contralto, full of enthusiasm, who gives musicales and big music affairs. Marie James, of Washington, D. C., a loyal student with a good voice, soon to graduate. Frances Cate, of Fairfield, Me., 3 miles from Waterville, which unites with that town for the Chapman festivals. Miss Schumacker, teaching in Deering, a district of Portland, Me., where Mrs. Merrill is supervisor. Minnie Barnes, of Bath, Me., supervisor of music and drawing; member also of the Maine festivals. Carrie Tabbutt, of Bridgeton, Me., also taking both courses, enthusiastic about the music in Boston and in Maine. Miss C. A. Wheeler, of Sunbury, Pa., supervisor of seven schools. Jeannette M. Hatch, of Bennington, Vt., to be in Needham this winter and glad to be so near Boston. Annie Putnam, a sympathetic teacher in Fitchburg, Mass., where clever Amy Connor is superintendent. Mary Wallace, a charming girl, doing good music work in six districts near Peterboro, N. H.; ambitious, a graduate, and working for a high position. Katie Wilson, an energetic and stirring worker in Kitzaning, Pa. Mrs. Leprohon and Miss M. M. Reger, of Morristown, N. J., the latter teaching in Westfield, Mass.; daughter of the former studying piano with Edward M. Young, of Morristown, and played at one of the institute concerts. Bertha Clement, of Wilkesburg, Pa. Minnie Scanlan, taking a post-graduate course, with advanced harmony, with W. A. White; is supervisor at Kearney, N. J.; has charge of eighty-five teachers and is doing much.

A large class of such trained teachers are now good choral conductors, taught as well as the rest and trained in the technic of gaining efficiency, obedience and response

from choruses. Another large class are charming singers, with good voices, intelligence and extended knowledge, many of them studying with advanced private teachers just to enhance their school usefulness. The Misses Thornbury, Knowles, Buzza, Marshall, Horne, Hammit, Monks, Knowland, Townshend, Davis, Booth and Mayhew figured on the commencement program. In the concerts Jennie Craig, Miss Seitz, Mr. Maxwell, W. A. Davis, Miss Littlefield, Miss Cronin, Mrs. Rowe and Miss Leprohon were noticed.

Of the faculty, Alice Garthe, of Chicago, is a power in that town of 6,000 teachers, is greatly loved, has a small regiment of music teachers with three other supervisors, who work by outline and system; is a good singer and conductor; teaches in the institute every morning for three weeks after the season's work, enjoys every moment, is an enthusiastic educator and a pretty woman. Mrs. Casterton, last year in Bay City, Mich., who goes this year to Rochester, is a model teacher of great value, logical, quiet, forceful and efficient; a singer and conductor, too. Cora I. Hudson, teaching in Providence, nine rooms a day and in charge of 200 rooms, is brainy, strong, clear and quick. It would make the head of any ordinary music teacher turn simply to watch the manifold services of this teacher in teaching harmony and music structure to large classes. She is devoted to school music education. Herbert Griggs, an expert teacher of high school choruses and courses, is an expert sight reading teacher, student of advanced ways and means for education; a fine conductor, insisting upon response as indicated; can do anything with boys of any age or nature; is witty, experienced and reliable, and has a family living in Brooklyn. Leonard Marshall, who had a chorus of 1,000 boys contribute to the recent Memorial Day service in Symphony Hall, Boston, where he is a music educator of wide prominence, began with the early struggles and is abreast of every thought of progress; is a great savior of boys' voices in schools; arranges grand old music to stirring chorus thought of American sentiment; conducts with splendid verve and fire and teaches an army of musicians; improvises delightfully in leading sight reading classes, and writes much educationally. Leo R. Lewis, who teaches musical appreciation, conducting classes, and conducts in the school, writes and arranges in parenthesis, and has the chair of music in Tufts College; he is a great leader in uniformity and outline movements. Of S. W. Cole, the director, much has been said, and more shall be while he lives and works. He is a veritable apostle of goodness and truth in music and out of it. Much has also been said about W. A. White, a star of leading quality suddenly risen from the teachers' music department of Syracuse University, and now again gone lengths ahead through publication of an educational work on harmony, which puts murderous designs into the head of any one who has ever suffered from the old fashioned ways of killing time and spirit over this beautiful and important study; a fine young man, highly gifted musically, and who would not receive a throne that would take him from music teaching of the best normal type.

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14 RUE LINCOLN, AVENUE DES CHAMPS-ÉLYSÉES, CABLE AND TELEGRAM ADDRESS, "DELMAHEIDE," PARIS, July 29, 1907

At the Conservatoire National de Musique, during the past week, the various prizes won earlier in the month at the annual concours held daily for two weeks at the Opéra Comique were distributed with the habitual ceremonies—addresses, music, etc.

In the absence of M. Dujardin-Beaumetz, Under-Secretary for Fine Arts, M. Saint-Saëns was invited to preside in his stead, but being called upon too late, the eminent composer could not deliver a set, or prepared address. However, he was much applauded for his happily turned impromptu remarks, which were followed by the annual address of the director, Gabriel Fauré, who felicitated the young laureates upon their recent victories—and future successes. Among those occupying seats on the stage were the principal professors, members of the juries, etc. The valedictory was read by M. Gerbault, winner of the tragedy prize. During the distribution of the prizes there was manifested in the audience (almost suffocated with the heat) the usual sympathy and applause for the laureates, old and young alike—though more noisily, perhaps, for the youngest of the prize winners—of whom there were 385 out of 730 students.

After these exercises, M. Saint-Saëns retired to the "loge d'honneur," surrounded by the professors, and a fine program of music was rendered, consisting of the most successful morceaux heard during the concours.

At the conclusion of this concert a new bombardment of happy expressions, congratulations, compliments, good wishes for the future, etc., brought the year's work at the Conservatoire to a successful close.

The foundation prizes, instituted by donation or legacy, distributed annually among the laureates of the Conservatoire, were:

Prix Nicodami (500 francs), divided between MM. Mathieu and Foveau.

Prix Guérincau (183 francs), shared by M. Duclos and Mlle. Gall.

Prix Georges Hainl (613 francs), to Lucien Boulnois.

Prix Popelin (1,200 francs), divided among Mlles. Tagliaferro, Henriette Debrier, Blum-Picard, Léa Lefebvre, Weill, Delavrancea, Clapisson, Gellibert, and Beuzon.

Prix Provost-Ponsin (435 francs), to Mlle. Frévalles.

Prix Buchère (700 francs), shared by Mlles. Gall and Provost.

Prix Herz (300 francs), to Mlle. Tagliaferro.

Prix Doumic (120 francs), to Alice Morhange.

Prix Garcin (200 francs), to Mlle. Novi.

Prix Monnot (578 francs), to Mlle. Novi.

Prix Girard (300 francs), to Mlle. Boucheron.

Prix Tholer (200 francs), to Mlle. Ludger.

Prix Meunié (a harp valued at 3,500 francs), to Emilie Delgado-Perez.

Prix Rose (200 francs), to M. Hoogstoël.

Prix Guilmant (500 francs), to M. Marcel Dupré.

Among the prize winners immediately engaged by the directors of the Opéra or the Opéra-Comique are Mlles.

Bailac, Gall and Lapeyrette; M. Dousset for the Opéra-Comique and M. Marcelin Duclos for the Grand Opéra. Although M. Gailhard's term as director of the Opéra has but a few months more to run, it is announced that he has engaged the young baritone, Duclos, for two years.

M. François Coppée's health has been lately the subject of pessimistic reports; today it was said, he had become suddenly worse.

Last Tuesday a conference of theatrical managers was held in Paris, at which a syndicate was formed to control the market in booking attractions throughout Europe and America. The managers present were M. Ruez, of the Olympia, Folies Bergère, and the Parisiana of this city; Herr Steiner, of Berlin; Percy Williams, of the American Vaudeville Syndicate; Martin Beck, of the Western Vaudeville Managers' Association, controlling theaters west of Chicago; H. B. Marinelli, Continental agent, and William Passport. The deal is said to take in almost all the vaudeville theaters in the United States, nearly forty well known theaters on the Continent and a large number in England.

On Saturday morning, July 27, the funeral ceremony of the late Antonin Marmontel was held at Trinity Church the interment taking place at the cemetery of Père-Lachaise. M. Marmontel was well known as a professor of piano playing at the Paris Conservatoire, where his position was one of distinction. His death came on suddenly, without illness or warning, and carried him off



LATEST PHOTOGRAPH OF MASSENET

at the age of fifty-seven years. After his own studies at the Conservatoire, finishing brilliantly with several first prizes, M. Marmontel became successively professor of solfège, second chief of the chorus at the Opéra, and a piano virtuoso, concertising in the principal cities of France and in foreign lands. As a composer M. Marmontel possessed considerable merit, having written many pieces for the piano, of which several scherzi acquired celebrity; various scènes de genre, mélodies and sonatas. His greatest and best appreciated work, entitled the "First and Second Years in Music," reached an edition of half a million. At the Paris Conservatoire, in 1901, M. Marmontel succeeded Raoul Pugno in his professorship and has ever been an esteemed and beloved teacher, whose sudden de-

nse will be greatly regretted. M. Marmontel was a Chevalier in the Legion of Honor.

Yet another death is thus announced in the Paris Herald: "Entered into rest in Paris, France, on Wednesday, July 24, after a long illness, Julia, daughter of the late poet, William Cullen Bryant. Funeral services at the American Church of the Holy Trinity."

The names of M. Catherine and M. Bachelet, both gentlemen at present engaged as chefs de chant at the Opéra, have been presented to the Ministry as candidates for the post of conductor at the Opéra, in place of M. Mangin, recently deceased.

The other afternoon there was a delightful gathering of musical people at the office or studio apartment of Delma-Heide in the Champs-Élysées. THE MUSICAL COURIER offices in the French capital are attractively situated in the heart of the most beautiful part of Paris and it is a matter of every day occurrence to meet there musical business people from any and every where in the United States visiting Europe; while later in the day, say between 4 or 5 and 7 o'clock, the rooms are apt to resemble an afternoon tea musicale, the ladies, as a rule, predominating, when bright, witty, sparkling conversation will intermingle with an impromptu program of beautiful music, charmingly interpreted by singer or instrumentalist, or both, followed by a cup of tea, served in the little red room—prettily named by several ladies, the "rosy cosy corner." The Saturday afternoon in mind, proved to be a sort of professional *matinée* for singer and pianist, with a trio of former "Savage" girls, this year engaged in charming European ears—Marion Ivell, at the Opéra of Nantes; Jane Noria, at the Grand Opéra, Paris, and Jane Brola (Jean Brooks), at the Nice Opéra; Mrs. Dr. Younger, a talented pianist; Mrs. Marc A. Blumenberg, a superb interpreter of classic song, and Mrs. Erminia Peralta Dargie, likewise a gifted singer; Signor Centanini, the Italian "coach" and chef d'orchestre; Mr. Campbell-Tipton, the pianist composer, and Madame Elsa von Grave, a pianist of excellent qualities, recently arrived in Paris, combining in her performances tender and poetic expression with fiery, passionate abandon. Technically, Elsa von Grave is well equipped; she is an artist of a temperamental nature, with an element of the dramatic in her style.

Mme. Emma Calvé arrived here last night.

M. Camille Saint-Saëns has left Paris for Italy, where he intends to pass a fortnight.

Work of an American String Quartet.

Among the new works to be produced by the Schubert String Quartet, of Boston, this season is a quartet of Edgar Stillman Kelley, which is now in the hands of the publisher. Having been associated together as a Quartet since 1903, these young men by unflinching patience and hard work have succeeded in overcoming the prejudice against the American artist that is manifested by many music lovers. As exponents of chamber music they rank among the leading Quartets of the country, their renditions having a distinct character of abandon, warmth and poetry. Prof. Hamilton G. MacDougall, director of music at Wellesley College, says: "I have never heard anything more beautiful from any Quartet than the largo from Haydn's op. 76, as played by the Schubert String Quartet, of Boston."

The Schubert String Quartet, of Boston, first won distinction by the originality of its collegiate tours. These tours were made for the purpose of introducing into colleges, in connection with their regular music courses, an appreciation and the careful study of quartet form. Programs for concerts were carefully selected, each consisting of two entire quartets, besides short numbers of a light but pure character. Directors of each music department were furnished, in advance, analyses of the quartets to be played, scores, a short sketch of the composers' lives, and other such lecture material as should give the students a thorough understanding of the programs given.

J. E. Francke is now booking the Schuberts for their annual Southern tour, commencing November 1.

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EUROPEAN NOTES.

The annual prize competition of the Toulouse (France) Conservatory was held recently, as usual, at the Toulouse Theater du Capitole, but on this occasion was the scene of quite a turbulent demonstration. Fifteen competitors, male and female, had taken part in the performances without evincing unusual qualities of voice or enhancing the splendor of the ceremony by visible symptoms of talent in acting. The competition, as the local press said, fell far below the average, and the jury was forced to refuse to award the prizes. An uproar followed, mixed with hissing, imprecations and shouting. One dissatisfied candidate advanced, menacing the jury with his fists, haranguing it in opprobrious terms, and the other students invaded the stage. The jurors, who had taken refuge behind the scenes, were chased into the street and only with difficulty were saved by the police from bodily harm.

Albert Randegger, the composer, has just finished a new opera, "Maria di Breal"; libretto by Gustavo Macchi.

A series of "Tosca" representations, under the auspices of the Lugo Choral and Orchestral Society, will be given at the Lugo Opera, commencing Saturday, August 24. The stagione is to last seven days and will be part of the festivals held in celebration of the centennial anniversary of San Francesco di Paola. Prominent artists will appear in the performances and Puccini is expected at Lugo for the occasion.

"Zaza," with Emma Carelli in the title role, was given recently with great success at the Buenos Ayres Opera. Altogether that capital can boast of quite an eventful theatrical season. Some of the principal performances of the repertory and leading artists were: "Iris" and "Un Ballo in Maschera," with Giovanni Zenatello; "Rigoletto" and "La Traviata," with Paula Zveifel; "Aida," with Enrico Nani, and Giuseppe la Puma in the role of Kioto ("Iris").

By command of Emperor Wilhelm, the management of the Wiesbaden Opera is to organize annually hereafter a popular theatrical week, the program of which will be a repetition of the gala representations given each year in the month of May, and which the Emperor always honors with his presence. The prices of admission will range from 6 cents to 25 cents. The week is to comprise seven performances, the repertory to be composed of the best operas and plays produced during the course of the year at the various royal theaters. By this generous act the German Emperor realizes an idea which always has been dear to him: that the theater is one of the best mediums for the education of the people.

The H. A. P. A. G. (Hamburg-American Steamship Line) has formed a musical plan to be carried out during the season of 1907-1908, which is novel as well as beneficial for its employees. The company has rented the largest theater of Hamburg for Sunday matinee performances, at which the best dramatic and musical productions are to be given for the H. A. P. A. G. employees. All those that earn less than \$10 a week will be admitted gratuitously to the performances; the others will have to pay a very moderate admission fee.

Belgian dramatic authors, librettists and composers are at this moment in a state of excitement. The Ostende

Committee of Art has decided upon a competition for lyric music dramas, in one or more acts, and this is the more alluring, as some very high premiums are promised to the laureates. Twenty-five thousand francs will be the first, 15,000 francs the second and 10,000 francs the third prize. The jury, recently appointed, consists of Messrs. Jan Blockx, Tinel, Rinskopf and others, and the term for the sending in of the compositions expires December 31, 1907. It is expected that the date will be prolonged for another year, as it seems well nigh impossible to write a musical work of the above description in six months. It seems that the organizers in their zeal did not take this small matter into consideration, but will probably do so now by extending the term. Without this, those composers having completed manuscripts in their portfolios would have the advantage and would be the only ones to contest for the prizes. In any event, the announcement alone of the impending competition has already produced a singular result. Numerous scores which encumbered the directorial cabinets of the theaters have been withdrawn by their authors, in order to send them to the Ostende Committee. The withdrawals have been so numerous that the theater directors are looking forward to a period of perfect rest for the next year or two.

At a recent sale in London some interesting souvenirs, once the property of Jenny Lind, were sold. The principal objects were a letter in French, dated 1849, written to her by the Duke of Wellington; a sketch in ink by the celebrated Danish marine painter, Anton Melbye, bearing the date October 12, 1845, and a curious Chinese plate, for which 2,625 francs (a little over \$500) was paid.

The marriage of the violinist, Eugène Saury, recipient of the first prize of the Conservatory, with Mlle. Lucienne Lamoureux was celebrated July 11 at Saint Philippe du Roule.

At the gala representations taking place at the Munich Opera from August 1 to September 14, Mottl will conduct the orchestra at the performances of "Tristan and Isolde" and the first and the third series of the "Nibelungen"; Fischer, the "Meistersinger" and the second cycle of the "Nibelungen," and Schalk, of the Vienna Opera, will be at the music stand for the representations of "Tannhäuser."

Munich is to inaugurate a novel theater next spring. The construction of the new Artists' Theater has been confided to Max Littmann, architect of the Prince Regent Theater (Munich) and the Schiller Theater (Charlottenburg). The theater will be erected on the hills called Theresienhöhe, surrounded by vast meadows. It is to be of small dimensions, with seating room for only 700 to 800 persons. The orchestra will be covered by a movable roof, to be used for certain performances, while for others it is to be removed. For the scenes the "variable proscenium," invented by Littmann, will be the adopted system.

Ludwig Erwin Scndvai, a pupil of Puccini, has obtained Gerhart Hauptmann's consent to use his poem "Elga" for an opera.

The Munich Opera produced during the past season the following local novelties: "Salome," sixteen times; "Flauto Solo," by Eugen d'Albert, five times; "Bastien and Bas-

tienne," by Mozart, four times; "Christelflein," by Pfizner, four times; "Bohème," by Puccini, four times; "Huguenots," six times; "Liebestrank," by Donizetti-Mottl, five times; "Rienzi," three times; Wagner's "Lohengrin," four times, and "Mignon," five times.

The two principal newspapers of Dortmund, the General Anzeiger and the Dortmunder Zeitung, have completed arrangements for six artist concerts to take place during the coming concert season. These concerts are intended for the benefit of their subscribers and the following prominent artists have been engaged: Eugen d'Albert, Sigismund von Hausegger, Felix Mottl, Henri Marteau, August Bunge, Hugo Becker, Felix von Kraus, Carl Burrian, Lili Lehmann, Willy Rehberg, Frau Fleischer-Edel, Adrienne Kraus-Osborne and Hermine d'Albert. The participating Philharmonic Orchestra will be conducted by Felix Mottl. Von Hausegger, Eugen d'Albert, Julius Janssen and H. Huettner. The admission for the subscribers of the aforementioned journals will be 25 cents and for non-subscribers \$1.25. The scheme has met with great response and evidently will prove a full success.

The recent death of Charles Witting, of Dresden, is reported. Witting, a composer of eminence and a musical writer, was born in 1823, at Endenich. He entered the Opera orchestra of Aix-la-Chapelle at the age of fourteen as a solo violinist, went to Paris in 1847, sang there in the Madeleine Church, and during his sojourn in the French capital won a prize for the composition of a quartet. Leaving France in 1856, Witting went to Berlin and later to Hamburg, and accepted the position of music director at Glogau in 1859. Finally he made his lasting abode at Dresden. He wrote solo works for violin and cello, as well as choral music, and was the author also of a number of theoretical works.

A nephew of Johann Strauss (bearing the same name) and son of Eduard Strauss, is music director of the Royal Court balls at Vienna. At present he is creating a furor with his forty musicians at the popular music hall, Wagnerbräu, in Munich. The programs of the nightly concerts consist of compositions by all the Strauss family. The present Johann Strauss, latest descendant of the family, also figures conspicuously as a composer, his valse, "La Patineuse," and a very brilliant march, "L'Union fait la force," meeting with enthusiastic applause at every concert. The kapellmeister conforms to the Strauss tradition and at times abandons the baton to play on his violin in place of leading.

A première of interest at the close of Prague's operatic season was Tschaikowsky's ballet, "Der Schwanensee." The first important event of the coming opera season at Prague will be "The Flying Dutchman," the fourth Wagner opera to be presented in the Bohemian language.

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LONDON, July 31, 1907.

The Covent Garden opera season is over. Last night "La Bohème" was given with Melba and Caruso in the cast, the house was packed with a brilliant audience and the season ended in a blaze of glory. "Madam Butterfly" was the opera sung on Monday evening, and there were no new presentations in the previous week. In "Lucia," Selma Kurz took the part of the heroine, as Mme. Melba was still suffering from the effects of a cold, but otherwise there was no change in the casts.

It is a matter of general comment that the excellence of all the productions has been maintained from the beginning to the end of the season; the "Ring" was specially well mounted, the chorus singing has been remarkably good, the performances of the last week being quite up to the standard. Altogether there have been seventy-seven performances.

Now that the season is over, the plans for the autumn are being announced. The season is to commence early in October and will last for eight weeks, under the management of Frank Rendle in conjunction with the Grand Opera Syndicate. Mme. Giachetti and Maria Gay have been engaged and it is expected that Miss Destinn will be in the company. Bassi and Sammarco are two of the prominent singers who will be heard, and the conductors will be Mr. Panizza and Mr. Serafin. Twenty operas are announced for performance, two of them being novelties, "Germania," by Franchetti, and "Siberia," by Giordano, while Puccini's "Manon Lescaut" will be revived. Of course "Carmen" is to be given, with Maria Gay in the title role.

The Moody Manners company is filling a successful engagement at present, the standard Italian and German operas forming the programs. "The Marriage of Figaro" was one of the operas sung, and it received a capital performance. John Coates is a new member of the company, appearing as Lohengrin for his initial performance. The operas alternate—Italian one evening; German the next.

The question of where to spend one's holiday has been most satisfactorily answered by Ingo Simon, who is going to Newfoundland for some shooting. Mr. Simon is an ardent sportsman as well as a fine singer, and his own particular studio has all sorts of guns, rods, bows and arrows, all the accessories of a man fond of sport. After two or three hours of hard work, either with pupils or his own study of songs, Mr. Simon often amuses himself by shooting at a target, or doing a little jiu jitsu for exercise. But for both Mr. and Mrs. Simon the serious business of life is music; all else is secondary to them. They are great students, they speak several languages fluently, and their collection of songs is one that covers the best of the Italian, French, German and English schools. London is a great treasure house for the rare and valuable in books and music, and among Mr. Simon's possessions is a rare score by Purcell. This is the "Orpheus Britannicus," printed in 1706, and is a very rare copy, there being only a few in existence.

Mr. Simon will return from his holiday by the end of

September, and the autumn engagements of these well known singers will commence early in October. Mr. and Mrs. Simon always appear together; their solo work is exceptional, and their duets are most charmingly sung, quite out of the usual; in fact there are few singers before the public at the present day who have achieved greater artistic successes than Ingo Simon and Mme. Cleaver Simon.

It was the intention of these singers to visit Germany in the autumn and give some recitals, but their bookings for England are so large they have been obliged to cancel the German dates.

Mrs. Rider-Kelsey expects to leave London next Saturday for Southampton, whence she will sail on the American Line steamship St. Louis for New York. Her plans after reaching America are not settled, but she will probably go to the country for a month or more, where she will devote herself to studying some operatic roles, as she has had an attractive offer from the Covent Garden Syndicate to return here in the autumn for the season of Italian opera that is to be given in October and November, and has been asked to sign a contract for a number of



ALBERTO FRANCHETTI.
Whose opera "Germania" will be heard at Covent Garden in the Fall.

years with the Royal Opera. These offers came to Mrs. Kelsey quite unsolicited, therefore they are all the more complimentary. She has not yet decided to accept, but it is hoped that she will soon return to London.

Another offer that Mrs. Kelsey received, but was obliged to decline, was to appear at Albert Hall with Mischa Elman in the autumn. The uncertainty of her future movements has made it impossible for her to accept any London engagements, at least until the matter of the Opera is settled.

All who have heard Mrs. Kelsey sing have been greatly impressed with her beautiful voice and her equally beautiful singing. She has been heard privately on several occasions, much to the delight of her hearers.

Walter Wheatley has left town for Lugano, Switzerland, where he will remain about a month. This young American tenor has been a busy man during the past three or four months, for, in addition to singing in opera, he has had numerous private engagements, so that he is quite ready for a holiday. It will not be altogether a holiday, for there are new roles to study and preparations to be

made for the coming season. Mr. Wheatley is one of the young singers who has in a year made a name and fame for himself, and next season will be even busier than during the past one.

Just previous to leaving London Mr. Wheatley sang at the residence of the Hon. Mr. Crosfield, M. P., who gave a reception for the Grand Duke Michael. So successful was Mr. Wheatley at this reception that he was engaged for all of Mr. Crosfield's parties next season. Grand Duke Michael and the Countess Torby personally congratulated Mr. Wheatley and thanked him for his singing. His numbers were airs from "La Bohème" and "Pagliacci" and some English songs. Mr. Wheatley was also one of the soloists at the musical party given by Mrs. Ronalds, and has sung at many other private musicales.

Through the Concert Direction Daniel Mayer, a new tenor has just been engaged for the Henry W. Savage Opera Company. This young man, Raoul de Valmar, is a pupil of Jean de Reszke and is to be the principal tenor in the "Madam Butterfly" company. He expects to sail for New York on the Campania August 24.

One of the most delightful country places in which to pass a holiday is the Isle of Man, and it is here that Margaret Reibold is visiting Mr. and Mrs. Hall Caine at their residence, Greeba Castle. After a week in that island of flowers, she will go on to Victoria Park and then make a trip through Devonshire.

Miss Reibold has had an unusually busy season since her return from Egypt, where she spent the greater part of last winter, and where she sang at many private "at homes." In London she has taken part in concerts at Queen's and Bechstein halls, and has sung at nearly twenty private musicales. All her appearances have received special notices from the critics, and she has had nothing but compliments for her work. The fact of her being an "American mezzo soprano" is always alluded to as a convincing proof of her excellent voice and artistic singing. Last year Miss Reibold gave her own recital in London, after which time she was constantly busy. A native of America, Miss Reibold has lived in Europe for several years, and is now quite identified with musical matters in London, as well as in France and Germany.

A. T. KING.

Tour of Josephine Swickard, Soprano.

Josephine Swickard, the soprano, who has been studying repertory in Italy the past two years, will make a tour of this country beginning November 1, under the management of J. E. Franke. Miss Swickard's voice is a brilliant soprano, which has been given intelligent cultivation ever since she went to Italy. For some time she was a pupil of Signor Vannuccini in Florence, afterward going to Rapallo to be the pupil of Reinhold Herman, composer and conductor, well known in New York. Maestro Herman has taken the greatest pride in directing Miss Swickard's studies. Miss Swickard was the vocal artist December 4, at one of the six concerts of the Waldemar Meyer Quartets in Berlin—the other artist being Professor Heinrich Gruenfeld, violoncello. The concert took place in the hall of the Singakademie, under the direction of Hermann Wolff. At this concert Miss Swickard sang the Mozart aria, "Il Re Pastore," with violin obligato, and songs by Schubert, Brahms and Delibes.

Following the Berlin concert, where she made a pronounced success, for the next week or more Miss Swickard was kept busy in Berlin with drawing room recitals, singing later in another Meyer concert in Stettin, Madame Gadske's native place.

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MAUD MacCARTHY RENOUNCES THE VIOLIN.

(From Lloyd's Weekly News, London.)

Maud MacCarthy, whose skill on the violin has been hailed by music lovers all over the world, has decided to renounce success and fame, and devote the rest of her life to the study of theosophy. She has cancelled all her engagements and will never be seen on the concert platform again.

"I can assure you," she said to a Lloyd's interviewer, "that it is no case of a sudden conversion; it is, I think, a natural development. Last year I fell ill from overwork, and had to take a complete rest. But my decision to abandon my art has not been made on that account only; people have told me that since I came back after my illness I have become a greater artist.

"It is theosophy I wish to devote myself to. I am really becoming a student; of course, one does not know what the future may bring forth. I have always felt this desire to study, to think; it has always struggled in me with the necessity of giving so much time to practicing.

"Coming to the decision has been difficult," admitted Miss MacCarthy; "I feel rather dazed—as if I were a new person. But I feel it is better to devote myself to this other work with my full powers, and so help myself and the world too, if I can, than to devote myself to my art

with only part of my powers, which would help neither myself nor the world.

"I had a great love of my art, but not for public success. I was content to play for the beauty of the thing. I was rarely carried away on the platform."

In further reference to her resolve to study theosophy, Miss MacCarthy emphasized the fact that she was acting purely on her own initiative.

"No direct influence has been brought to bear on me either from home or from outside," she said. "I have always had a profound reverence for Mrs. Besant—I think her one of the best and finest women I can imagine—but I have never had more than three short interviews with her in my life, and the longest—which lasted only half an hour—was after I had decided to abandon my art."

Theosophy came into Miss MacCarthy's life when she was a child of twelve, and though she has passed through many questioning phases she has always come back to it more convinced than ever of its underlying truth.

"I am not setting up as a teacher of theosophy," she said. "At this stage I am a student, and nothing else. These things have always had an attraction for me from my earliest youth—as a child I was precociously religious; I have always felt that the work of my life—my whole life—must be something different from the practice of my

art alone. But my artistic energies will find an outlet in other channels—my powers and all I have learned will not be lost."

Miss MacCarthy's decision fulfils a curious prophecy. Fourteen years ago the late Mr. and Mrs. Gladstone, during the closing Ministry of the former, gave a party at their official residence in Downing street. At that party Miss MacCarthy, a child violinist, only eight years old, won the hearts of her audience. An account of the concert was cabled to Australia, and there a clairvoyant made the following strange prophecy:

"That child will rise to the very top of her art, but when she reaches the pinnacle she will abandon her gift for work in other directions."

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SUMMER NOTES FROM LEIPSIC.

LEIPSIC, July 24, 1907.

Arthur Nikisch's engagement for the Boston Symphony Orchestra was first proclaimed to Leipsic by THE MUSICAL COURIER of July 17. The news occasioned the greatest imaginable surprise here, and confused feelings of incredulity and regret were mingled with that of surprise. "It would seem that no member of the Gewandhaus directory had yet had an inkling of the developments. Nearly all of the members of the Gewandhaus board of directors are temporarily out of the city, but your correspondent has been able to find Geheimrath Göring at his palatial home, on Karl Tauchnitz strasse. This gentleman, though most affable and considerate in every other respect, was firm in his inclination not to talk for publication. In response to a request for his corroboration of the report, he said that "Everything on earth is possible," but for the present he would rather that further information for publication should come from America, whence the news first emanated. On any other matter in connection with the Gewandhaus, he expressed his continual willingness to furnish the correspondent any aid possible.

From various sources it is recalled that only last year the Gewandhaus had established a new five-year contract with Nikisch, the former contract having expired. In view of the pressure that had come from Boston early last year, the terms of this new Gewandhaus contract were placed at a scale considered almost fabulous, as European conditions go. Thus the musicians of Leipsic are led to believe that the present Nikisch contract with Boston must be indeed a handsome thing, but above all they would like to believe that the entire incident were not true.

Nikisch's class in orchestral conducting at the Leipsic Conservatory has been arousing much interest during the several years of its existence. It may not be generally known that that great and enjoyable pianist, Ossip Gabrilowitsch, spent two seasons in this class just preceding his last year's Berlin debut as conductor. It must not be forgotten that Gabrilowitsch has the making of a very great conductor at such time as he should desire to turn his hand entirely to the work with the baton. Henry W. Savage has just availed himself of the services of another member of the class in the person of the young Canadian, Guy Ambrose, who goes to Mr. Savage as third conductor. Ambrose has been conducting for some months at Ellerfeld and other cities in Germany. One of the notably talented men who have already left the class is Edwin Lindner, of Biala, Galicia. Lindner is not yet regularly engaged, but last season he conducted a most successful concert, as guest, at Brunn, where Richard Strauss and Mahler had also been called as guest

conductors. Since then he has distinguished himself in Leipsic by conducting a Tchaikowsky opera on two days' notice.

Returning to Europe after a recent visit in America, your Leipsic correspondent had not got across the ocean before he found something to do for the "constituency." The distinguished actress, Julia Marlowe, was on board the same ship for Dover, and she was asked if she had anything to



JULIA MARLOWE.

say for THE MUSICAL COURIER concerning incidental music for the stage. Miss Marlowe had come to the ship very tired and professed to have no ideas that might be illuminating, but in a few minutes' friendly conversation she

did indicate the difficulty that attends the giving of pretentious musical numbers in connection with plays produced on the American tours. The average American playhouse allows twelve men for an orchestra. To supplement these Miss Marlowe and Mr. Sothorn have generally carried another half dozen at their own expense. Some time ago Mr. Converse, of Boston, had written incidental music for "Twelfth Night," and this had been put to practical use in some places. But it required twenty-three men and therefore had not been practicable in certain cities. As to the music for the other Shakespearean plays, Miss Marlowe said, it was generally that which had become traditional to the English stage.

That industrious traveler, William C. Carl, of New York, has just spent a few days in this city renewing acquaintance with friends, visiting the publishers, and broadening his already extensive acquaintance with the composers and concert artists of the city. From here he went to Dresden. Thence his tour will include Carlsbad, Vienna and Budapest, before his usual visit to Mr. Guilmant, in Paris.

It may be worth a note of record that on the return voyage to Antwerp on the Red Star steamship Vaderland, the Leipsic correspondent of THE MUSICAL COURIER gave a formal twenty minutes' talk on the evolution of orchestral music and the opera. The gifted pianist, Goldie Weaver, of East Liverpool, Ohio, a former student in the New England Conservatory and Leipsic Conservatory, played etudes by MacDowell, Liszt and Chopin.

Carlisle M. Scott, who was recently elected president of the Minnesota Music Teachers' Association, is another of the former Leipsickers, and ex-pupil and assistant to Robert Teichmüller. Scott is instructor in piano playing and theory at the University of Minnesota and director of the University Glee Club. His last season chorus programs, as well as the piano programs of his pupils, are evidence of his good musicianship. The wife of Mr. Scott, nee Verna Golden, is a useful teacher of the violin. She spent four years in Leipsic. Her sister, Grace Golden, has just arrived here and is at present under the instruction of Arno Hilf. Miss Golden has been teaching the violin in the seminary at Faribault, Minn. Kathryn Mork, of the piano faculty of that seminary, accompanied Miss Golden on her trip, and she has begun study under Teich-

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*HARRIET BENE, Mezzo-Soprano, of Berlin Comic Opera, at present on tour with Savages "Butterfly" Company.

FLORENCE WICKHAM, Mezzo-Soprano, of the Schwerin Royal Opera and Kundry of Savages "Parsifal" Tour.

*HANNA MARA, the Kundry of the Savages "Parsifal" Tour.

PUTNAM GRISWOLD, the Bass of the Berlin Royal Opera and Gurnemanz of the Savages "Parsifal" Tour.

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müller, who has spoken to your correspondent of her in terms of real enthusiasm.

The foreign class study plan inaugurated in Leipsic last year by Henri W. J. Ruifrok, of Des Moines, promises to find emulation and variation. A piano teacher in Michigan has written that she is coming to Leipsic with a class of seven pupils, and she wishes to place herself, as well as her entire class, under the instruction of a popular teacher here. As this instructor's vogue is already so strong as to employ almost twenty assistants around the city, it would hardly be reasonable to expect that the entire party would get the instruction immediately upon arrival here.

Prof. Julius Klengel, of the Conservatory, is taking his vacation in the Bavarian Alps. For many years he has been the sole representative for cello instruction at the conservatory, but last season he had a substitute during his temporary absence on tours.

Prof. Arno Hilf is spending a brief vacation near Lübeck. Later he will probably be at his old home in Bad Elster, for a few weeks before the resumption of work in the autumn. His concert activity will be much greater this season than it has been for many seasons past. His left hand is the wonder of all the fiddlers who have ever had the privilege of seeing it go.

Max Reger, gifted composer, teacher of composition at the Leipsic Conservatory, director of the famous Leipsic University Singing Verein, "Paulus," and all round character extraordinary, has reached his "opus 100." This is a large set of "Variations and Fugue on a Jolly Theme by Johan Adam Hilier." The composition will receive its very first performance in Cologne, October 24, under Fritz Steinbach, to whom the work is dedicated. Nikisch will produce it in the Gewandhaus almost immediately after, and the publishers, Lauterbach & Kuhn, have news of many acceptances for performance of the work during the season.

The Leipsic Opera closed early in July for a month's vacation, and during the time the light opera ensemble of the city forces is grinding out two or three productions each week of comic opera on the same stage that holds up the Strauss and Wagnerian works during the regular eleven months' season.

A summer glance at the movements of well known musical personalities finds:

Arthur Nikisch and family are at Baden-Baden, to remain until time for the Gewandhaus rehearsals, to begin in September.

Jenny Osborn Hannah, of the Leipsic Opera, has been traveling by automobile for some weeks in England and France in company with Mr. Schaefer and party, of the Chicago Evening Post.

Theodor Wichmayer, formerly of the Leipsic Conservatory piano faculty, is spending the summer in Toronto. He is accompanied by Mrs. Wichmayer, who is a native of Canada.

Leopold Kramer, concertmaster of the Theodore Thomas Orchestra, was sighted here about June 15. He was on his way to the place of his nativity at Waidhofen-on-the-Thaya, Lower Austria.

The well known concert, oratorio and Wagnerian singers, Dr. Felix Krauss and wife, Adrienne Osborne Krauss, are at their summer home, Zell-am-See, in the Tyrol.

Robert Teichmüller, the distinguished piano pedagogue and member of the study council of the conservatory, will spend his vacation in the Harz Mountains.

Hans Sitt, composer, professor of violin and also member of the study council of the conservatory, is at Johannishad, Bohemia, to recuperate.

Bruno Kühn, for years a member of the violin corps of the Theodore Thomas Orchestra, has been in Leipsic since December to recover his health. Years ago he was a

student at the conservatory under Brodsky and Sitt, and for a time had lessons under Felix Berber, recently called to the Koch Conservatory at Frankfort-on-the-Main. Mr. Kühn may return to Chicago within a few months.

Mrs. Carl Alves has just concluded her current season of instruction and will spend some weeks at Balsinghausen near Hannover. She has always a number of superb voices under her care and recently she heard of the re-engagement of one of her earliest German pupils to sing in the oratorio "Joshua" at Halberstadt. This is the beautiful contralto Marie Wirth, of Frankfort-on-the-Main.

The gifted American pianist, Romaine Curry, will spend a part of the summer traveling in Sweden and Norway with her mother, wife of Dr. J. H. Curry, of Toledo.

Josef Pembaur, Jr., of the piano faculty of the conservatory, will spend his vacation in the Tyrol, accompanied by Mrs. Pembaur, who has a large following in Leipsic as a private teacher of piano.

The conservatory closes at the end of July and will resume instruction on the first Monday in October. Among

THE PIANISTS TWO.



RAFAEL JOSEFFY AND ALEXANDER LAMBERT.

This photograph of Rafael Joseffy and Alexander Lambert was taken on the veranda of the latter's summer home, "Aldom," at Lake Hopatcong, N. J.

important additions to the faculty is that of Karl Straube, the gifted organist at St. Thomas' Church and director of the Bach Verein. His strong and somewhat original readings of Bach are meeting with great admiration.

Heinrich Zöllner has been engaged for the faculty of the Stern Conservatory in Berlin and will begin his work there this autumn.

The antiquarian, Karl Hiersmann, König Strasse, Leipsic, has marketed within twelve months the original Beethoven manuscripts of the "Waldstein" sonata and of the G major sonata for piano and violin, op. 96. Just now he announces for sale the manuscript of Beethoven's op. 120, the "Thirty-three Variations on a Waltz Theme by Diabelli." The price is fixed at 42,000 marks (\$10,500), which is about the sum asked for each of the other manu-

scripts. Hiersmann issues a large catalogue quoting numerous musical works, codices and antiphonaries in figures ranging down to very modest prices. The Hiersmann business is one of the largest of its kind in any city of the world.

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ABOUT ARTISTS AND TEACHERS.

A. L. Manchester, director of music in Converse College Spartanburg, S. C., has completed a book upon an important musical subject, and is completing reports on musical education in the United States for the Government. The music department of the college is very strong. A special fund has been set apart for securing distinguished musical artists to give recitals during the year for the benefit of students. The college auditorium has been enlarged. There are attractive teachers' and practice rooms, and a total of fifty-six rooms in the music department.

Roa Eaton is a pupil of Madam Garrigue, New York, and has been heard at the Rubinstein concerts in the city.

William R. Chapman is expected in New York early in September to rehearse orchestra for his Maine festivals. Meantime he will be visiting his thirty-three choruses or taking rest at his summer home, Bethel, Me. Calvé, Janet Spencer, Daniel Beddoe, Clifford Wiley, Roa Eaton, Mrs. V. Wilson, Millard Bodowin and Cecil Fanning will be the solo artists at the festivals which occur in Bangor October 3, 4 and 5, and in Portland, October 7, 8 and 9 "Samson and Delilah," and Hiller's "Song of Victory," will be on the programs. M. H. Andrews' Music House,

Bangor, and Cressey & Allen, in Portland, have subscription lists now open.

Mary A. Cryder has been in New York seeing managers and hearing voices, incidentally making new friends and making others happy. She has left for a two weeks' rest at East Gloucester, near Magnolia, Mass. Miss Cryder will have a busy season in Washington, D. C., this year. She has the management of twelve important concerts for the city and others for outside; of the Philadelphia Orchestra, under Mr. Pöhl, and the choral society which has been reorganized with William Bruce King, president, Percy Foster, first conductor, and a chorus of 500 voices. The Washington Opera House scheme grows more and more encouraging in outlook; much money is promised and good people are interested, including the President and his family, who do a great deal for music in the capital. Her own vocal studio, and the vocal department of the Eastman School, of which she is head, will further engage the attention of this music worker.

Mrs. J. E. Pamplin is one of the most promising students of voice of Laura E. Morrell. She recently gave a concert in Jamestown which had a fine audience and considerable press praise. She was said to have "come up to all ideals of attractive and artistic vocalism." People in the audience made the same remark. A second successful appearance during her vacation was at Union City, Ind. The singer has already commenced teaching, and has a pupil singing in church choir as soloist, Rose Schnabel, sister of the pianist Augusta Schnabel. She is now at Madam Morrell's summer home studio in the mountains.

Mrs. Livingston Jacques is another Morrell pupil who is doing good work, and who is at the summer school. She was in Paris a pupil of De la Grange.

James Boone is a promising tenor from Macon, Ga., studying with Dudley Buck, Jr., at Carnegie Hall.

Good news comes from Edwin Hughes, the pianist, who sailed for Europe and a two years' study in Vienna and Berlin on July 14. Mr. Hughes is a pupil of Joseffy, a successful pianist and promising composer in Washington, his home, and has been counseled to this step by his master.

Good wishes of a large circle of friends go with Mr. Hughes.

The Golden Gate Professional Club holds enthusiastic reunions in New York, and desires the adhesion of all good Californians who are professionals, including musicians, of whom there are many.

Mr. and Mrs. H. P. R. Holt are among music lovers in Washington who take deep interest in artists, and have been most kind to many, especially those of the younger members of the profession. Young Hughes was a bright member of their circle; also Claude Miller, a gifted pianist who played in concert as a boy, and has become a successful business man, but keeps up his music with all the enthusiasm of the real lover of the art. Many musicians are indebted to the Holts for a pleasant reception and extended acquaintance.

Eleanor Cleaver Simon in Italy.

When Eleanor Cleaver Simon was in Italy a few years ago she sang in a performance of "Orfeo and Euridice," at Orvieto, which was a remarkable production in several ways. The opera was given entire and the performance was a splendid one, beautifully interpreted and finely sung. Eleanor Cleaver Simon did the part of Orfeo and her success amounted to a triumph, the famous duet between Orfeo and Euridice causing a veritable sensation.

A translation of a part of an article that appeared in L'Unione Popolare di Orvieto follows:

"Signora Cleaver is a contralto with rare quality of voice, resonant and most sweet. She sings with a truly extraordinary facility, which shows the perfection of the school in which she was trained. The air 'Addio miei sospiri' was delightfully sung by Signora Cleaver and was redemanded by the public. In the air 'Che farò senza Euridice,' she was simply marvelous, rising gloriously to the heights of Gluck's genius."

Ernestine Jägerhuber Sings in Berlin.

At a musicale recently given in Berlin by Madam Lurie the hit of the evening was made by Ernestine Jägerhuber, of New York, daughter of Max Jägerhuber and granddaughter of the famous kammernusiker, Ludwig Jägerhuber. In commenting on the affair the Continental Times says:

Next came Miss Ernestine Jägerhuber, a granddaughter of the famous kammernusiker, Ludwig Jägerhuber, a mezzo of fine possibilities; she rendered both Schumann and Massenet songs in truly artistic style and suggested a strong dramatic individuality, backed by rare musical intelligence.

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PHILADELPHIA, August 12, 1907.

The last recital of the series given before the students of the summer school of the University of Pennsylvania and the Combs Broad Street Conservatory will occur Tuesday evening, August 13, in Houston Hall, Spruce street, above Thirty-fourth street. The artist on this occasion will be Nellie Wilkinson, a pianist of more than usual ability, and a pupil of Gilbert Reynolds Combs. Miss Wilkinson has appeared several times during the past two seasons with such artists as Schradieck, Volkmann, etc. Schradieck, who has played with all the leading musicians of the world, pronounces her one of the most satisfactory pianists he has met. On account of the temperature, the program will be modern, not severely classical.

Thursday evening, Dr. Hugh A. Clarke will give his final lecture of the course in Houston Hall, his subject being "Modern Music."

Any music lover is welcome to all musical events of the summer school.

A successful piano recital was given last Tuesday even-

ing by Earle Ellwood Beatty, a member of the faculty of the summer school of the University of Pennsylvania and the Combs Broad Street Conservatory of Music, of Philadelphia.

Mr. Beatty is a pianist whom it is a pleasure to hear; his technic is ample, his tone broad, rich and mellow, and his conception very musical. He has been studying with Gilbert Reynolds Combs for a number of years and clearly shows the results of his master's careful training.

Unqualified Praise for Albert Rosenthal.

The attitude of European critics toward young Albert Rosenthal, the cellist, whom Loudon Charlton is to present in concert this coming season, has been unqualifiedly enthusiastic. By Popper and Becker, with whom Rosenthal studied, his playing has been pronounced the most artistic of any cellist of the younger generation, and both predicted a brilliant career for him—a prediction that now seems in a fair way to be realized.

Rosenthal will start on tour—his first in America—

early in the fall. His personality has so far proved almost as marked a factor in his success as his artistic abilities, for he is a youth of decided charm.

"In Albert Rosenthal we recognize a cellist of greatest capabilities and extraordinary talents," declares the Stendal Altmarkische Zeitung. "His profound conception of music he showed in the 'Hungarian Rhapsodie,' by Popper; his immense technic in the well known 'Elfen-tanz' of the same composer, and his marvelous virtuosity in all of his selections."

The Voelkers Abroad.

Mr. and Mrs. Frederick Voelker, who have been in Paris for a few weeks, have returned to London. After a short stay in that city they will sail for New York. The Voelkers have enjoyed success abroad. The violinist has considerably enlarged his repertoire.

The opera singer Lola Rally was awarded the gold medal Cruz Roja Española, by the King of Spain.

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Brooklyn Arion Garden Party.

The Brooklyn Arion will give a garden party tomorrow night (Thursday), on the grounds in the rear of the clubhouse, on Arion place. Besides musical numbers, some comedy features are to be added to the program. The music committee of the club announces Monday evening, August 26, and Thursday evening, August 29, as the time for members to present themselves for rehearsals. During the regular music season the Arion gives one public concert under the auspices of the Brooklyn Institute of Arts and Sciences, and many private entertainments and chamber music matinees.

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George Sweet Teaching in Florence.

A recent letter from Florence, Italy, gives more definite information about the George Sweet studios, now established in the beautiful Florentine city. Mr. Sweet has among his pupils a number of rare voices, all studying for opera. Next month, and the month after, more Americans will go over to resume their lessons with the master. American and English residents in Florence have extended a cordial welcome to this American singer and teacher, who confesses that he has never outgrown his love for Italy, especially the Tuscan city so beloved by many men and women of culture. Mr. Sweet will make Florence his permanent home. He will find positions for his pupils in opera companies recruited in Italy, for South America, the United States and Mexico. Abroad, managers are always eager to engage singers, for the foreigners agree that many of the most beautiful voices are found among American students and aspirants for operatic honors.

Reine Vicarino Engaged for Opera Abroad.

Reine Vicarino, a New York soprano, and pupil of Delia Micucci Valeri, as announced in THE MUSICAL COURIER some months ago, is in Italy to begin her operatic career under the auspices of Alessandro Bonci and Mlle. Pinkert. Miss Vicarino has just signed a contract for six months to sing in the Royal Theater on the Island of Malta. She will make her first appearance as Micaela in "Carmen." The following are extracts of a letter that Miss Vicarino sent to her teacher in New York:

First, let me tell you that I have signed a six months' contract for Malta, beginning November 1. People here say it is very fine for a beginner, as it is a good theater and they give many operas. I sing, the first night of the season, Micaela in "Carmen"; after that I have lots of work, for I shall have to study hard all summer. So you see I have enough to do, but I am happy, for it is a sure and a long engagement and I receive 15,000 lire for the season and the voyages. I also want to tell you about the great pleasure mother and I had on Saturday hearing your sister in the new "Cavalleria"

at Novara. I am sending you a paper so you will have some idea of the opera, but it does not begin to say what it ought to about Signora Micucci. Her voice is so beautiful—the fullest and roundest I have ever heard. She was a beautiful Santuzza and with such a wonderful voice! It was a great treat. The lady of whom you speak, Signora Pattison, is out of town, so I have not gotten THE MUSICAL COURIER yet. Please than Mr. Valeri for his kind thoughts of me and remember me to him. Yours affectionately,

REINE VICARINO.

Reed Miller's Bookings.

Reed Miller, the tenor, has been booked to sing in two performances of "The Messiah" in Chicago, at Christmastide, and in one performance of Beethoven's Ninth symphony, March 14, 1908. The Chicago engagement is with the Apollo Club, of that city.

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HEINRICH CONRIED has not resigned from the Metropolitan this week.

HENRY T. FINCK is authority for the statement that the MacDowell fund now stands at the \$50,000 mark.

MAHLER has not yet secured his release from Vienna, although there is little doubt that he will ultimately do so.

"MOZART drank," says a Western monthly. He ate, too. In fact, he would have been exactly like the rest of us had he not possessed genius.

THE American composer should not lose heart. His works may be heard when the compositions of Mozart, Beethoven, Wagner et al. are long forgotten. And not until then.

JUST as this paper goes to press, a cablegram from THE MUSICAL COURIER's Berlin office brings the regrettable information that Joseph Joachim, the Nestor of violinists, is dying of asthma and paralysis and has been given up by his physicians.

IN view of their generally accepted edict that the demand regulates the supply, it would be interesting to hear from political economists howso it happens that there is such an overwhelming supply of bad musicians and absolutely no demand for their services.

THE MUSICAL COURIER published this paragraph not long ago: "A Berlin correspondent of the London Express reports that a Munich upholsterer has 'constructed a violin made entirely of wooden matches.' The tone, no doubt, is light." The Springfield Republican adds: "And scratchy, to be sure."

AN appeal for contributions toward a memorial to be erected over the grave of the late Richard Mühlfeld, the clarinet player, has been published in Germany by the conductor of the Meiningen Orchestra, and is addressed to all the friends and admirers of the late great artist. Subscriptions may be sent to Prof. Wilhelm Berger, Meiningen, Germany.

IN our news columns of this week will be found a reprint from an English paper, telling the story of Maud MacCarthy's conversion from violin playing to theosophy. Miss MacCarthy made several American tours and has many friends here who will regret her determination to abandon her instrument forever and henceforth to dwell in the abstract realms of theosophical thought.

THE latest news bulletins from the Manhattan Opera announce that Hans Richter has been engaged to direct a series of Wagner performances there, probably "Tristan and Isolde," "Lohengrin" and "Tannhäuser"; that the Manhattan production of the "Ring" cycle will be postponed until the season of 1908-09; and that a series of summer concerts are to be given on the Manhattan roof next year, under the direction of Cleofonte Campanini. According to a MUSICAL COURIER cable received recently, Richter expressed his purpose very firmly never to visit America, but perhaps he meant South America.

THE New York Sun suddenly has discovered that Messrs. Jean de Reszké, Dippel, Ricordi, Messager, Carré and Fuchs are the men most spoken of in connection with the Conried successorship at the Metropolitan, if that gentleman is to be succeeded at all until his regular tenure of office expires. THE MUSICAL COURIER over a month ago gave to the world the names of the foregoing candidates, an exclusive announcement, which caused much excitement on

the part of some of them, for in several cases the applications were understood to be a matter of the strictest secrecy. Gunsbourg and Forsythe also were mentioned by THE MUSICAL COURIER, but they have since retired from the race.

AN old number of a German paper called Die Montagspost (the Monday Post) of the year 1850 has just been unearthed by a German daily and a "notiz" reproduced which states that "Mrs. Cosima von Bülow is at present engaged in the most difficult work of translating 'Tannhäuser' into French. Mrs. von Bülow is a daughter of Liszt and is assisted in her work by her husband, the renowned pianist. Mrs. von Bülow, a born Parisienne, has already attracted attention through her admirable translation of 'Maria Magdalena' of Hebbel, which appeared in the Revue Germanique. For a realization of the relations between music and text, her excellent virtuosity as a pianist offers sufficient guarantee." The German paper then adds that Frau Cosima later on came into more intimate touch with the works of Wagner than merely as translator.

MUSICAL anniversaries for the third week in August include: August 16, Jean Aimé Vernier, born in Paris, in 1769; Heinrich August Marschner, born in Zittau, Saxony, in 1795; Moritz Wilhelm Drobisch, born in Leipzig, in 1802; John Farmer, born in Nottingham, England, in 1836; Joseph Cox Bridge, born in Rochester, England, in 1853; Gabriel Henri Constant Pierné, born in Metz, in 1863; first performance of "Siegfried" (Wagner), in Bayreuth, in 1876; Antonio Peregrino Benelli, died in Bornichau, Saxony, in 1850; Karl Bergman, died in New York, in 1876; Ernst Ferdinand Wenzel, died in Bad Kosen, in 1880; Eduard van den Boorn, died in Liege, in 1898. August 17, Benjamin Bilse, born in Liegnitz, in 1816; George William Warren, born in Albany, N. Y., in 1828; Pierre Leonard Benoît, born in Harlebeckem, Belgium, in 1834; Vincenzo Righini, died in Bologna, in 1812; Lorenzo Da Ponte, died in New York, in 1838; Ole Bornemann Bull, died near Bergen, Norway, in 1880; Ernst Frank, died near Vienna, in 1889. August 18, Friedrich Wieck, born in Pietsch, near Torgau, in 1785; Carl Thern, born in Iglo, Upper Hungary, in 1817; Ernest Cahen, born in Paris, in 1828; Angelo Neumann, born in Vienna, in 1838; Benjamin Louis Godard, born in Paris, in 1849; Louisa Margaret Nikita (née Nicholson), born in Philadelphia, in 1872; Giovanni Maria Artusi, died in Bologna, in 1613; Frederick Nicholls, died in Portland, Me., in 1896. August 19, Niccolò Antonio Porpora, born in Naples, in 1686; Antonio Salieri, born in Legnago, in 1750; Giuseppe Catrufo, died in London, in 1851. August 20, Raimund Dreychock, born in Zack, Bohemia, in 1824; Heinrich Frankenberger, born in Wumbach, in 1824; Christine Nilsson, born in Sjöabel, near Wexio, Sweden, in 1843; Fernando Michelena, born in Venezuela, now residing in New York; Charles Edouard Joseph Delezenne, died in Lille (his birthplace), in 1866. August 21, Gustav Adolf Hirn, born in Logelbach, near Colmar, Alsacia, in 1815; Otto Goldschmidt (husband of Jenny Lind), born in Hamburg, Germany, in 1829; August Ferdinand Anacker, died in Freiburg, in 1854; Ludwig Bleuer, born in Budapest, in 1863; Peter Joseph von Lindpaintner, died in Nonnenhorn, in 1856. August 22, Franz Gerhard Wegeler, born in Bonn, in 1765; Edmond Duval, born in Enghien, in 1809; Eduard Silas, born in Amsterdam, in 1827; Joseph Strauss, born in Vienna, in 1827; Adolf Golde, born in Erfurt, in 1830; William Hayman Cummings, born in Sidbury, England, in 1831; Marie Luise Dustmann (née Meyer), born in Aix-la-Chapelle, in 1831; Joseph Callaerts, born in Antwerp, in 1838; Alexander Campbell Mackenzie, born in Edinburgh, in 1847; Joseph Ghys, died in St. Petersburg, in 1848; Ernst, the second Duke of Saxe-Coburg Gotha (musical amateur), died in Reinshardsbrunn, in 1893.



Thanks to an amiable literary distortion by Franz Liszt, the musical world remembers George Sand chiefly as a cigar smoking sibyl who lacerated the soul of Chopin and sent De Musset to his death.

For those of us who do not know that Madame Sand possessed also other and stronger claims to renown, it were well to read some translated passages from a biographical essay recently published by Marie Herzfeld, of Vienna. Its story of love, intrigue, and easy manners and morals of the earlier Paris rivals the most marvelous of Dumas' fictions:

"Several years ago—or, to be exact, on July 5, 1904—France observed an intellectual centenary celebration, the 100th birthday of George Sand. She is the greatest poetess of her country, and in the ranks of romancers occupies a position close to Balzac and Zola. She published 110 closely printed volumes, and for over forty years entertained and moved thousands upon thousands of the readers of all nations, high and low, young and old. In contradistinction to those morose and solitary writers who, like Baudelaire, speak to only one reader—'o toi, mon lecteur, mon semblable, mon frère'—or who, like Stendahl, address themselves consciously to the future—'je serai compris 1880,' he said in 1830—George Sand wrote for her own time decidedly, and often almost for the current day. She was of the expressed opinion that fifty years after their publication no one would read her works, but she cared not, so long as she could write for the many and sing for all. She regarded her readers as her equals, and considered each one her brother or sister and a faithful reflection of her own ego. She had an overwhelming love for the masses and felt herself one of them in every fiber of her being. She was able to think herself into the role alike of prince or peasant; the blood of kings seemed to mix in her veins with that of plebeians to nourish her poetic genius. Her experiences and sufferings early put her in vital touch with her time and with the world. Every social problem of today was born during the period of her own existence, and the inner and outer conflicts of her soul (represented by her political imagination in all sorts of fictional characters and conditions) were such as are akin to the average person and hence typical of us all. In descending to the level of the people, however, George Sand succeeded in elevating them to her own eminence and making them the eager partisans of her denunciatory attitude toward society, the State and the Church. She built beautiful air castles for her followers, wherein wondrous visions were dreamed of an ennobled humanity destined by a just Providence to regain its

lost paradise. She had the sympathy of millions of hearts, which re-echoed all the vibrations that were a part of her own soul; all the choler and complaint, the love, hope, and yearning, which have long ago become old fashioned as artistic capital, but which in their essence will be sounded for æons to come in the songs of our future poets. * * *

"George Sand's nature and experiences seem to have been predestined, owing to one of the queerest mixtures of pre-natal conditions which whimsical fate ever conceived. She was born in the Berry district, whose population has always been marked racially by strong English characteristics. Her family, the Dupins, were widely known in the eighteenth century for their wealth, talents and gracious personalities. Her great-grandfather was a distinguished barrister and political economist; his wife had the reputation of being one of the loveliest and sprightliest women of her time. Their hotel was a model of luxury and the company that visited it consisted of the pick of Parisian wit, intellect, talent and fashion. Dupin's son from his first marriage was that celebrated Franceuil whom Madame d'Epinau loved for so many years. Even at the age of sixty-two his brilliancy and personal attractiveness were such that he won in marriage Aurora von Sachsen (widowed Countess Horn), the illegitimate daughter of the celebrated victor of Fontenoy, Marshal Moritz von Sachsen, and Mlle. Berrieres, a 'dame d'opéra.' The Dauphine, half-sister of the Marshal and mother of the future Louis XVI, had reared Aurora, educated her in St. Cyr and married her to a natural son of Louis XV, who resembled his ugly father in appearance to a degree that was hideous. Luckily for Aurora, her husband was killed in a duel a few days after his marriage. The young widow retired to a convent, where she developed her striking mental gifts to the utmost. Later she lived with her mother in Paris and there met and married Franceuil, or Dupin, as he called himself after the death of his father. For ten years no woman could have been happier than she was with him. 'He never left me for a moment and he never bored me for a moment,' she said of him. He lived in regal splendor, gave of his wealth with reckless generosity, and finally died practically poor. His wife was left 'absolutely penniless'—that is to say, she possessed an income of only 75,000 livres annually, which shrank considerably during the time of the Revolution, a period largely spent by Madame Dupin in prison. She bought a small château, Nohant, in Berry, and resolved to devote her time there to the bringing up of her son, Maurice. In 1798 he joined the army of the Republic as a volunteer. He was sent to the Rhine, accompanied Napoleon to Egypt, fought in Italy, won unusual distinction at Marengo, and in 1801 was captured by the Austrians while making the passage at the Mincio. The letters which the gifted young officer wrote to his mother are still in existence. He told her everything, his soldier's pranks, his adventures large and small, his fleeting fancies, his stupidities, and 'alas! his faults.' His mother, for her part, acted the part of an angel to him in goodness, consideration and helpful wisdom. A child was born in a certain house. Madame Dupin did not scold much, but with loving and earnest warnings regarding like occurrences in the future took the child to Nohant and reared Hippolyte Chatiron as carefully as though he had been her legitimate grandson.

"Being not only Maurice's mother, but also his trusted friend and the refuge of his conscience, Madame Dupin soon ascertained that her son had quickly forgotten the mother of his child and was head over ears in love at Mincio with a beautiful Parisian whom he believed to be the wife of a general. When he returned to Paris a few weeks later, ill, ragged

and without a sou in his pocket, Victoire met him on his arrival and fell into his arms. Filled with an overpowering feeling for Maurice, she had left everything to be with him, and proceeded to put forth the noblest efforts of heart and mind to make herself worthy of her lover. She lived on the skill of her hands as a seamstress and refused to allow Maurice Dupin to support her. On one occasion, when he offered her a sum of money to pay for necessities, she threw it at his feet, and when he insisted, she broke into a flood of tears and cast the banknotes into the fire. Whatever may have been her past, it had not lessened her pride. At the same time, one can understand the opposition of Maurice's mother. A dark and impenetrable veil covered the past of Victoire Sophie Delaborde. Her father had been a 'maitre oiselier'—that is, a man who stood at street corners and sold birds. At fourteen the girl was left a penniless orphan, without relatives, without any means of support, even without education—and all this at the time of the Revolution, a period during which bread and work were not exactly found on every street corner. How many were her friends before she met Maurice? She had a little daughter—whose was it? Neither her poverty nor even her descent, but her mysterious past it was which closed Madame Dupin's mother heart against her. Apparently bowing to the maternal will, Maurice nevertheless cherished his love, and finally managed to break down Victoire's outraged pride at his mother's refusal to recognize her, and in June, 1804, he and the girl were secretly married.

"One month later, on July 5, the young wife bore Maurice a girl, christened Amantine Lucile Aurore, and destined to become world famous under the name of George Sand. When the child was taken to the home of its grandmother not long after, she forgave its parents, and there was a tearful and joyous reconciliation.

"The young couple lived happily in the most modest circumstances. Dupin followed the campaigns of 1806 and 1807 and became a commander of battalion. His scanty means barely sufficed to pay for the horses, the gold tressed uniforms and other appurtenances of a Napoleonic officer eager to advance himself in the 'career.' The wife kept house, sewed, cooked, washed, ironed; in the meantime imprisoning little Aurore between four straw chairs, where the tot sat for hours and listened to stories told by her mother, fairy tales and wondrous romances endlessly continued. In 1808 the little family followed Maurice Dupin to Madrid, where all three lived in the palace of the 'prince of peace,' Godoy, and Aurore played with the dolls of the Infantas. Ths residence in Spain had evil consequences, however. Victoire gave birth to a blind boy, and before she had left her bed was compelled to fly the country, now in furious revolution. Both children arrived ill at Nohant, and the boy died. Two weeks later, while riding a horse presented to him by the Prince of Asturia, Dupin was thrown and instantly killed.

"Entirely without means, the widow made her home with her mother-in-law, and not long afterward a friendly agreement was reached, whereby the latter undertook to make Aurore her heir on condition of being allowed to educate the child and shape her development into womanhood. Aurore was devoted to her mother, and the elder Madame Dupin was devoted to her granddaughter. Jealousy and gossip soon led to bitterness between the two women, and the heart of the little girl, as she told later, was frequently torn with conflicting emotions between her love for her mother and her respect for her grandmother. Finally the younger Madame Dupin went to Paris, and Aurore remained at Nohant, feeling a great sense of desolation, living with an old lady who was indifferent to the storm and stress disposition of youth, and whose demeanor, while always correct, was nevertheless cold and led the child to miss dreadfully the demonstrative love and warm caresses of her impulsive mother."

(To be continued.)

Lucia Gale Barber on "Rhythm, a Principle Underlying Life."

Modestly hovering in the shadow of imposing Trinity—otherwise known as Phillips Brooks' Church, Boston—in close proximity to the Museum of Art, is the ivy clad Ludlow. Here, in her spacious suite of reception rooms, library and studios, Lucia Gale Barber, lecturer and teacher, was found. A woman of commanding presence, yet gracious charm, greeted THE MUSICAL COURIER's representative, and was asked to talk some, especially concerning that branch of her work known as "Rhythm," since the musical fraternity here and elsewhere were desirous of ascertaining just how it applied to their respective needs.

"My work," Mrs. Barber said, "applies to all people of all ages and nationalities, whether musician, sculptor, teacher, social leader or housewife; yes, to artist and artisan, for it is a truth. However, I shall presently show how its study aids those of the musical profession."

"I am constantly teaching people how to find themselves, for it is surprising how few realize that they have powers lying dormant, awaiting natural expression, and this, too, right in the art profession."

"After a course of study in 'Rhythm' musicians have often said: 'I did not know I could feel so free and natural. Why, music seems all at once to reveal things to me, whereas formerly it was more or less a mystery.' The work is based on purely natural law, having for its aim a more complete adjustment of the individual to life. Its study shows how by merely natural means man gets into conscious relation with his real self, thus unfolding his powers, and making use of them."

"Then," ventured the representative, "'Rhythm' is not a fad?"

"A fad!" and Mrs. Barber laughed softly. "It is a most important branch of education. Of course, its attainment or understanding is a matter of growth, but its study helps us to foresee, in a large measure, what future generations can and must be. There are natural rhythms

in man upon which music is based—music evolved from feeling."

"How did you discover this, Mrs. Barber?"

"First through the response in myself to music. I recall how, as a child, I would step and swing my body in rhythmic measure as I recited poetry, and later I observed the effect of different forms of music upon my feelings, and through my feelings, upon my muscles. Rhythm and feeling are closely associated—to me seem to be the same thing. Feeling, we know, is a very essential element by the pianist, is the soul of all art, and must be expressed by the pianist, for instance, in order to win the interest and sympathy of his listeners. Its development gives what I term 'musical sense' to the musician, whether teacher or performer in either instrumental or vocal art."

"Does the study of 'Rhythm' aid the player or singer in technic, interpretation and general artistry?"

"How can it fail? As I stated before, its study develops feeling. Take the solo pianist—his interpretation of the composer: He must have acquired understanding, which, I believe, proceeds directly from his development of feeling. He comprehends or perceives the composer's idea through feeling, or living that same idea himself. He must respond to both that of the composer and of himself, or how can he give aught but sound to his audience? The selection must become his own. He must become it. As for technic: I am glad you ask about this. Well, if his technic would give anything this same sense of perception that my work aims to stimulate or awaken must be felt in the muscles of the performer. His will must be free to act through his body or muscular system; the avenues of expression must be open. He must feel or sense the tone prior to striking the key, or the soul of it will be lost. My work aims to free and make ready his muscles and avenues of expression. Its study eliminates

'nervousness,' that bane of public performers and singers. All I have just said applies likewise to the singer."

"Now, then, Mrs. Barber, how do you proceed to educate those of the musical profession who lack this feeling or understanding?"

"They 'lack' nothing. It is there awaiting development through natural means. I proceed to aid them to express it by working through the body."

"Are you a teacher of physical culture?"

"Yes, but not as is usually understood. I do not give prescribed gymnastics, but I do give a system of body exercises which are based on physiological and psychological laws—a system which gives as much thought to the development of mind and feeling as to that of the body. A class is in progress in the next studio. Come in for a while." There stood twenty women of all ages. "At the beginning of each lesson I give exercises based on the natural growth of the body, and done with the same attention to rhythm as are those exercises done with music. They get the tempo by keeping or feeling the rhythm. There is born a desire to move when the motive is furnished by the mind, and the muscles are developed to carry out that desire. There is a relation between the feeling and the body. The nerves are the instruments of the will and the muscles of the nerves. It is will, nerves, muscles. After the members of the class get the use of their muscles they can begin to interpret what the musical selection being played by my studio musician means to them. I give my own interpreta-

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tion until they attain freedom of the body, then they take the initiative."

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"Does the work apply to the health?"

"Necessarily, for its study produces harmony, restores equilibrium, hence poise. Every sanitarium in the country will close when we learn how to accumulate energy through the right use of nerves and muscles along the line of natural rhythm."

"How did you find what you call man's natural rhythm?"

"Through the study of man's nervous system—its evolution—that is all."

"What is the effect of these exercises?"

Here one of the pupils replied: "The rhythmic exercises are not only beautiful, but they give one intense pleasure, make you forget everything that has troubled you. The sensation is inexpressible. All I can say is that they give lightness and an uplift, and every nerve is made happy." Another pupil averred that they gave exhilaration and a tremendous feeling of greatness and poise.

"How do your exercises differ from ordinary dancing?"

"They use all of the muscles and nerves, whereas dancing, as it is generally understood, uses only the lower limbs and feet, and its scope is infinitely narrower than the interpretation of musical works, which brings into consciousness the entire range of man's feeling. I first use simple melodies, or those which directly affect the large muscles; next, those which use the small muscles, and lastly, those compositions with more complex rhythms and with which the large and small muscles are used fully together. Music is naturally used, because music and muscles both express feeling."

"Do grace, health and power result?"

"Naturally. But that term 'grace' is grossly misunderstood. Grace is not negative motion, but a vital, definite, poised state of body and mind. We do not study 'grace,' but it is a natural result."

"What are the various branches of your work?"

"Rhythm, which embraces poise, breathing, relaxation, concentration and interpretation of music; the voice, anat-

omy and physiology, pantomime, dramatic art and reading."

"Name some of your favorite compositions, Mrs. Barber, which you have interpreted in public."

"I like all music, but naturally I have preferences. I use Grieg's 'Peer Gynt Suite,' Chopin's preludes and nocturnes, Rachmaninoff's prelude in C sharp minor—and this last always brings to me the suggestion of Rodin's sculpture. The 'Spinning Song,' with its whirling wheel, is one of my favorites. The Hollaender march in D flat suggests first an ecclesiastical procession, then victory, then follows a movement full of joy, then a majestic movement expressing inspiration, and glory and triumph at the finish. Nevin's 'Narcissus' is full of spring, flowers waving and trees putting forth their blossoms. But this covers such a field you must let me tell you more at some other time. I am now preparing 'Cavalleria Rusticana' and 'Il Pagliaccio' for my classes to do next season, when we shall give them in a semi-public way," and the interview was at an end.

Francis Rogers Secures New Songs.

Francis Rogers has secured a number of unfamiliar songs and lieder to add to his recital repertory during his trip abroad. The popular baritone will return to New York early in the fall and will prepare at once for the tour now being booked for him by Loudon Charlton.

Plans of the Flonzaley Quartet.

Special interest has been aroused by Loudon Charlton's announcement that he has secured the Flonzaley Quartet for an American tour next season. This Quartet was organized in 1903, but for the first few seasons it devoted itself to private engagements at Flonzaley, a beautiful Swiss village, from which it took its name. Its local fame became so pronounced that brief tours in neighboring cities were undertaken, and more extended ones in Germany and Switzerland followed. The Quartet will inaugurate its American tour with a series of three concerts in New York.

An English Advertisement.

"Mr. Bronson has the honor and regrets to inform his patrons and friends that he has just published a new waltz, 'The Breeze of Ontario,' and lost his daughter, Susan Deborah, aged fifteen years. The waltz is on sale at all music sellers, and the funeral will take place tomorrow morning at 11 o'clock.—London Tattler.

Russian Symphony Dates.

The concerts of the Russian Symphony Society the coming season will be six in number and are to take place on Thursday evenings, November 14, December 12, January 16, January 30, February 13 and March 5.

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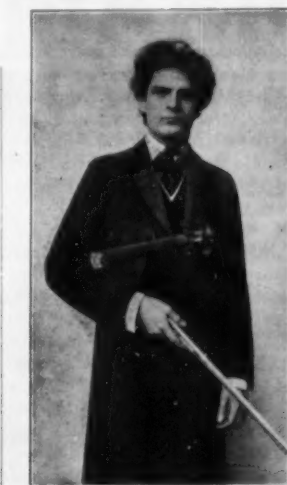
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HOTEL NOTTINGHAM.
BOSTON, MASS., AUGUST 12, 1907.

The Old South Meeting House, devoted for years past to divers things of public interest, after its thirty years of abandonment as a place of worship, has, by the edict of the Rev. Edward Everett Hale, been reopened for a place of worship, or prospectively so, and services were held there last Sunday. Hereby hangs a tale. An organ and a choir will be needed. The pulpit will be well taken care of, but from whence cometh the choir? There are scores of young sopranos and ardent baritones, tenors and basses "turned out," "ground out," "finished," or what you will, year by year, in this city, all awaiting positions in choirs or on the concert stage. Surely, then, the choir question will be easily managed. Then an organist will be considered. Presumably all of the "masters" at the instrument already have churches. A new church in Boston! If so, there will be interesting changes, and changes which will be the beginning of the end to some "dead-and-alive" people who like their ruts and likewise like to stay in them. Changes are good—for Boston. Let them come.

Four young musicians well known to Boston appeared at the musicale given by Charles H. Bond at the New Ocean House, Swampscott, Mass., last week. They were Anthony Reese, the baritone who recently returned from Berlin; Dorothy Irene Easton, dramatic soprano; Lillia Snelling, contralto, and Louella Dewing-Shepherd, pianist, a sister of Mrs. Reinhold Faeltens and a product of the Faeltens Pianoforte School. The program was excellently performed. Mr. Reese has a voice which, while not of especial strength, is most attractive and well trained. He sang with success at several "at homes" here last season, and always well. His Swampscott engagement has result-

ed in additional bookings. Mr. Reese is young, but certainly has much to look forward to if he devotes energy and patience to his work. Mrs. Shepherd will be remembered for her brilliant playing a couple of years ago at her graduating recital at the Faeltens School. Miss Snelling is from New York, but a general favorite in New England, as she has been heard with the Boston Symphony Orchestra here. The musicale was a pronounced success, and Mr. Bond has been instrumental in engaging the interest of a large summer colony.

For the benefit of those who did not hear Louis C. Elson's fine lecture on "Boston in American Musical History" during "Old Home" week, THE MUSICAL COURIER representative has been asked to reproduce some of the salient points. William Billings, a Bostonian born and bred, and the first professional composer of America, lies in an unnamed grave on Boston Common. The "Battle Hymn of the Republic" had its beginning as a war song at Fort Warren, in Boston Harbor, in 1861, though originally a hymn tune called "Glory, Hallelujah!" in Charleston, S. C.; but one that M. Elson claimed as Boston's own is the "Glory, Hallelujah!" which Webster's regiment first sang at Fort Warren, and it was sung "a thousand strong" as they marched through the Common, and he added: "Boston went wild over it; so did New York. It spread throughout the camps until it sang itself into history as one of the famous war songs of the world." "The Star Spangled Banner" was originally a drinking song, composed by Mr. Arnold, was first made known to Boston when Robert Treat Paine used the tune for his words to "Adams and Liberty," and Mr. Paine got \$750 for the copyright. Mr. Elson claims that "Yankee Doodle" was not brought by the Hessians to America, but that it was sung in Boston's streets by the Britishers under Braddock as far back as 1755; that later, in Revolutionary times, the British officers played "Yankee Doodle" before the Park Street Church for the benefit of the worshippers there. The first organ, according to Mr. Elson, was brought here by Mr. Brattle, in 1699. He offered it to the Puritan Church a few years later, but it was finally turned over to King's Chapel, as the Puritans considered such an instrument sacrilegious. These desultory notes are extracted from a most able and comprehensive lecture by Mr. Elson, who stands as a good authority on Boston's musical history.

Lillia Ormond, soprano, is constantly heard from in her various summer triumphs. Miss Ormond was recently at Bar Harbor, where she and Mr. and Mrs. Kelly Cole, of New York, gave a delightful program; later Miss Ormond sang at Rye, at the Farragut House. She will give a recital at the clubhouse at Hull, assisted by Louis Schmidt, remembered as one of the first violins in the Boston Symphony Orchestra several years ago.

A musician's camp at Nelson's Grove, Lakeville, gave a program last week for the benefit of the Library Association of Lakeville, and people from all the surrounding towns and resorts attended. This camp is managed by a Boston musician, Edith Lynwood Winn, who was also the director of the concert. Musicians from all over America are camping there, and the buoyancy resulting from so jolly an outing showed plainly in the rendition of the program. Those taking part were Davol Saunders, violinist, of the New York Symphony Orchestra; Carl Bodell, pianist, of Sullins College, Bristol, Tenn., assisted by Hannah Bodell, of Danville, Va.; Edith van Gillewa, of Ocean Grove, N. J., soloist last year of Pryor's Band; Marie Stapleton, of Birmingham, Ala., and Louis Alberte, director of music at Sullins College.

The Bar Harbor benefit for the new Building of Arts erected there, and in which the series of artist concerts have proved so notable affairs, will consist of "A Midsummer Night's Dream," to be presented by the Ben Greet Players, who have made such a warm place for themselves in the hearts of all Boston with their productions of past seasons here. It will be accompanied by members of the Boston Symphony Orchestra in Mendelssohn's beautiful music. The performance will be held in the large grove

adjoining the Building of Arts, and is just now commanding much attention from the summer colony there, since August 19 is the date fixed for its presentation. The price of boxes has been set at \$100, and many have been taken already by some of the social leaders there. The entire Bar Harbor "season" of music has been exceptionally well patronized and considered the best ever held there. The concert given by Marguerite Hall was of great popularity, as Miss Hall has hosts of admirers at Bar Harbor. The presence of the Symphony men adds in a great degree to Bar Harbor's prestige, and will, it is hoped by some musicians, aid some day in making this resort a kind of Utopian rendezvous for artists and artistic people. The present outlook tends that way, as the colonists enter most eagerly into schemes and plans for the best of music to be heard there. De Pachmann, De Gogorza, Eames, Marguerite Hall and others have been on the list, and next season the aim will be one notch higher, if possible.

The Wheeler-Pitts Bureau, which took its quarters only in the early part of the present season, has already established itself with artists of the highest quality, and is considered as a supply for a great need in Boston. They are just now issuing what they aptly term an illustrated "Blue Book of Talent," which is filled with names of those who have found the ordinary bureaus wholly inadequate, and hence were never found booked with them. The reason for this is very obvious, as the average "system" was not satisfactory and savored of a lower status than artists wished to come in touch with. Boston has needed a quality of bureau management which the Wheeler-Pitts seems to meet. The Fantasia Ladies' Orchestra, consisting of thirty pieces, belongs to this bureau.

Giuseppe Picco, the baritone, has been singing with pronounced success at many of the North Shore functions. Mr. Pico was a pupil of Cotogni, and fully represents this master's excellent ideas of good singing. He has sung in grand opera and has scored many triumphs in Italy, where as Tonio in "I Pagliacci," Germont in "Traviata," De Sirix in "Fedora" he is well remembered. He came to Boston only a year ago, but his affiliation with the musical life here seems assured, if good bookings are to be considered.

Carl Stasny is a guest of his friend, Heinrich Warnke, solo cellist of the Boston Symphony Orchestra, at the latter's summer home at Freedom, N. H.

Wilson Price, after a most pleasant vacation, has returned as one of the teachers in the summer school in the Faeltens Pianoforte School.

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CHICAGO, ILL., August 10, 1907.

Among the summer concerts of more than passing interest given under the auspices of the University of Chicago was that given by William H. Sherwood, pianist, and Helen Carter McConnell, contralto, on August 6. Mr. Sherwood's program was made up of the Beethoven "Appassionata" sonata; "Bourrée Fantastique," by Chabrier; "Echo," by Bach; "Allegro Patetica," by William H. Sherwood; "To a Water Lily," by MacDowell; "En Route," by Godard, and mazurka, in C sharp minor and "Grande Polonaise," in A flat, op. 53, by Chopin. Mrs. McConnell sang "Frühlingzeit," by Becker; "The Violet," by Mozart; "The Lotus Flower" and "Dedication," by Schumann; "Julia's Garden" and "A Little Winding Road," by Ronald; "The Weed and the Rose," by Baily, and "Contentment" and "May Time," by Mary Turner Salter.

That dainty and effervescent opera, "The Prince of Pilsen," opened for a two weeks' engagement at the Stude-

baker Theater on August 4, with a well placed cast, new scenery, new costumes, and a chorus of exceedingly pretty girls: The cast includes: Dan Mason as Hans Wagner, Edward Mora as the Prince, Ruby Dale as the American Widow (she was brought over from Europe by Henry Savage especially for this role), Octavia Broske, a San Francisco girl, and formerly prima donna of the "Sultan of Sulu," as Edith, a Vassar Girl, and Charlotte Grey as Hans Wagner's daughter. This, one of the most successful of modern light operas, will start on its fifth transcontinental tour on August 18. Those favorite excerpts from the opera, "Message of the Violets," "Tale of the Sea Shell" and the "Stein Song," retain their unabated popularity, and it is claimed by the publishers that their sale runs up in the millions.

The Sherwood School has added to its vocal faculty Grace Nelson Stensland, a soprano, who has had many advantages in vocal study, having been the pupil of Sbriglia, Bouhy and De Goretto, and also studying operatic mise-en-scène with Valdagio. Mrs. Stensland lived three years in Paris for the purpose of study and perfection of the French language and diction, and will no doubt be an added acquisition to the faculty of the Sherwood School.

Among the newcomers to Chicago in the vocal field is Harriet Strakosch, formerly of New York City. Madame Strakosch has had many years' experience on the operatic stage and is eminently fitted for training pupils in the interpretation of the different roles and in all that pertains to the general ensemble of the standard operas. Madame Strakosch will be located in Kimball Hall after August 15, and in September will be heard in a song recital.

The weekly faculty concert of the American Violin

School was held at the school in Kimball Hall on August 8, when the following program was played: Moszkowski's suite for two violins and piano, a Bach bourrée for piano the Bach chaconne, arranged for two violins by Frederick Hermann and accompaniment arranged by Mendelssohn, and "Spanish Dances" Nos. 3 and 4, by Moszkowski.

Oscar Deis, the talented young composer, who has been associated with the Gottschalk Lyric School, has returned to his home in Dayton, Ohio, for the summer. Mr. Deis will sail for Germany the latter part of August.

Walter Spry is spending the summer in Canada and along the New England coast.

A letter received from Howard D. Salins, who is now teaching in Berlin, says that it is Mr. Salins' intention to tour America this coming winter season as orchestra, opera and oratorio conductor, as a coach to vocalists and as a lecturer on musical topics, with illustrations when necessary, and that later in the season this same plan is to be carried out in a tour of Germany. While en tour, Mr. Salins' classes in violin are to be under the direction of his assistant teacher, S. M. Gordon.

Mozart MSS. for British Museum.

It is rumored that the British Museum will shortly be the richer for some manuscripts of Mozart, the autograph scores of some of his quartets. They should be a welcome addition to the library, which is not too well supplied with examples of Mozart's work. One of the most interesting of the manuscripts in the possession of the museum is the four part motet which Mozart composed during his visit to England as a prodigy in 1765, and presented to the museum.

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A LETTER FROM WILHELMJ.

RHINELAND,
54, PRIORY ROAD,
WEST HAMPSTEAD,
LONDON, N.W.

An den Redacteur des
„Musical Courier“

Geehrter Herr!
Durch Ihren London-
Correspondenten habe ich
mich um meine Meinung
über den jungen Violin-
Virtuosen Carl Klein, der
in kommenden Saison in
Amerika concertieren wird,
gefragt.

Karl Klein ist ein mir so
ganz sympathischer Spieler,
und wegen seiner abso-
luten Reinheit in der In-
tonation (die heute kaum
mehr zu treffen ist) seiner bril-
lanten Technik verbunden
mit schönem, edlem Ton

und grosser Reife der Auf-
fassung stelle ich ihn un-
bedingte in die Frontreihe
der jüngeren Generation
der Geiger, die jetzt vor
dem Publikum erscheinen.

(August Wilhelmj)

July 31st 1907

[TRANSLATION.]

Editor Musical Courier:

DEAR SIR—Through your London correspondent you have requested me for my opinion regarding the young violin virtuoso, Karl Klein, who will concertize in America next season.

Karl Klein is to me an unusually sympathetic player, and owing to his absolute purity of intonation (which in these days is hardly to be met with), his brilliant technique, combined with beautiful, noble tone and great maturity of interpretation, I place him unequivocally in the front line of the younger generation of violinists who are at present appearing in public.

AUGUST WILHELMJ.

July 31, 1907.

Von Klenner Concert at Point Chautauqua.

Madame von Klenner, who has a summer school of singing at Point Chautauqua, near Chautauqua Assembly, N. Y., introduced a number of her best pupils at a concert at Barnes' Hall, Point Chautauqua, August 8. The von Klenner singers were assisted by the Holland Trio. The young vocalists who distinguished themselves were: Anna Clyde Martin, of Texas; Ellen G. Harris, of Pittsburgh; Mina Raymond, of Virginia; Klara May Devine, of Memphis, Tenn.; Edna Evans Banker, of Rochester, N. Y.; Helene Stuart Wade, of Florida, and Miss Gates, of Canada. Madame von Klenner has had a most successful class dur-

ing the summer, and she will continue to teach at the "Point" until September 1. Miss Banker, her assistant, has also had plenty to do. The von Klenner school in New York will reopen September 16.

Augusta Cottlow's Vacation.

Augusta Cottlow, the distinguished young pianist, is enjoying a well-earned rest at Marlboro, N. H. Miss Cottlow and her mother had a delightful visit with Mrs. MacDowell at the beautiful place in Peterboro, N. H., from whence America's most gifted composer has sent forth some of his best works. Miss Cottlow will later visit friends at Great Neck, L. I., and return to New York in September and resume work on the splendid programs she has prepared for the coming season. She has made a special study of MacDowell's works.

George B. Selby in New York.

George B. Selby, one of the foremost musicians of Louisville, Ky., and known throughout the South, is enjoying an ideal vacation in New York. Mr. Selby is well acquainted with many of the leading musical people in the North. In the metropolis he is substituting as organist in a large church. Mr. Selby never plays publicly in New York without receiving offers of a permanent engagement.

Lehmann in "Traviata."

Lilli Lehmann sang the chief role in "Traviata" recently at Bad Ischl. Among the listeners was King Edward VII, who occupied a box.

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OCEAN GROVE, N. J., August 12, 1907.

Outside of Ocean Grove no such unique entertainment could hardly be given as the Children's Festival Concert, because no other seaside resort possesses such an original genius and inventor of beautiful spectacular effects as Tali Esen Morgan, a man whose personal magnetism enables him to control and successfully drill 1,000 children and make unity out of diversity. The participants in the concert were the Children's Festival Chorus, the Boys' Rough Riders, the Gypsy Chorus; Master Kotlarsky, violinist; Goldie Cross, cellist; Bruere Children, cornetists, and the Leavitt children, banjoists. The orchestra of sixty musicians struck up a spirited march, the sixteen doors of the vast auditorium were opened, and 700 white-robed girls, each carrying a flag as a musket is carried, marched to the platform and climbed to the elevated tiers of seats. Then was heard the roll of the drum corps, and 300 Rough Rider boys, each bearing a musket, tramped to their places. There was an encampment on one side, with sentries patrolling. Some laughter was caused by two field ambulances, each containing a khaki clad tot, too small to march, carried in by eight boys. Part of the company defiled past the gypsy encampment to reach their places, the gypsies rattling their tamborines as an accompaniment.

The audience numbered nearly 10,000. Hans Kronold, the distinguished cellist, who played at the recent Eames concert, with his wife and young daughter came over from Belmar, and expressed themselves as delighted with the smoothness of the singing, the pure tonal quality, the precision of attack, and fine enunciation.

The opening number, "The Yankee Doodle Boys," was given with a vim that awakened the dormant patriotism of the gray-haired boys in the audience, who cheered when the girls unfurled their banners and waved them rhythmically to the refrain, "I am a real live nephew of my Uncle Sam, born on the Fourth of July." This was followed by the "Tale of the Sea Shell," Luders; "Japanese Love Song"; Tosti's "Goodbye"; "The Stars and Stripes and You," and "Goodby, Sweet Old Manhattan Isle." The Rough Riders gave an exhibition drill very creditably. Young Kotlarsky, violinist, twelve years old, is playing better than many adults. His numbers were Saint-Saëns' "Rondo Capriccioso," Pierni's "Serenade," and Ries' "Perpetual Motion." His interpretation evinced scholarship and rare musical gifts, with a refinement of expression beyond his years. He was encored, but did not respond. Charles Baker, of New York, accompanied him well. A young pianist, Wilmet June Perrine, of Newark, played the "Twelfth Rhapsodie Hongroise," and a ten-year-old cellist, Goldie Cross, played berceuse, Schubert, and "Etude Caprice," Goltermann. Miss Cross was accompanied by Madame Griener. Carolyn and Bowen Breure, children of a missionary to India, played a duet with cornets exceedingly well for children whose ages are nine and ten years. The composition by Shorts was called "Short and Sweet," and the Festival Orchestra accompanied them. These young musicians were recalled, but did not play again. Two youngsters, aged six and four years, delighted and surprised the listeners by their proficiency as banjo

players. Their mother accompanied Master Millard and Baby Leavitt, who interpreted compositions written by their father—the "Cathedral March," "Our Regiment," and several characteristic songs, with banjo and piano accompaniment. Mrs. Leavitt's strong contralto voice assisted the children, who made a very funny "hit" in their Swiss yodel song. The concluding features of this novel concert were "The Temple Bells" and "The Fisherman," sung by the Gypsy Chorus. Donald Chalmers sang "Old Kentucky Home," and Archie Hackett, "Just Before the Battle." The patriotic finale was a "Night in Camp," followed by a "Congress of All Nations."

As national airs were played, girls marched in, carrying foreign flags. Enthusiasm reached its highest pitch when, to the strains of the "Stars and Stripes Forever," a final company swung into line, bearing aloft American flags. The golden gateway through which had emerged the soloists, was now aglow with electric lights; also the star inscribed with the sacred name Jesus, and the horseshoe over the organ, and other devices were glowing. A white heart, transfigured by light, parted, revealing the Goddess of Liberty and Miss Columbia guarding a little girl waving a tiny flag. Suddenly, waves of crimson and white bunting, with the stars in their proper place, transformed the children into a living American flag, kept in motion by their little hands and bobbing heads beneath. It was a glorious sight, according artistically with the bunting and banners which had converted the Auditorium into a veritable temple of patriotism. Above glowed an electric star with the name Jesus on it, and below that again a banner studded with electric lights, its radiance of red, white and blue proving its title to the name of "Old Glory." The audience cheered and enthusiasm knew no bounds.

Tuesday night the spectacular "Arabian Nights" will afford great opportunities for picturesque costumes and appropriate music.

VIRGINIA KEENE.

Concert Tour of Madame de Cisneros.

The concert tour which Loudon Charlton is arranging for Eleanor de Cisneros gives promise of being most successful. In New York, last winter, Mme. de Cisneros was a much-discussed prima donna, at a time when, with two opera companies in the field, prima donnas were hardly novelties. Of a pronounced Oriental type, tall, graceful and sinuous, her portrayal of Amneris, in "Aida," won unstinted praise, while her vocal powers and dramatic gifts aroused no less enthusiasm. In concert, Madame de Cisneros showed herself as well equipped as in opera.

It is an interesting fact that Madame de Cisneros, despite her Spanish name and beauty, is an American girl, her operatic debut having been made at the Metropolitan Opera House some years ago under her maiden name, Eleanore Broadfoot. She was advised by Edouard de Reszke to go abroad, and, after her marriage to a young Cuban journalist, she went direct to Italy, where in a surprisingly short time, she was accorded a place among the most popular of native singers. Her fame spread throughout Europe, and a tour of South America brought further honors. The sensation created in New York last winter was expected by those who had followed her brilliant career.

MUSIC WEEK AT CHAUTAUQUA.

CHAUTAUQUA ASSEMBLY,
CHAUTAUQUA, August 12, 1907.

"Music Week" at Chautauqua Assembly opened with a good performance of "The Stabat Mater" (Rossini), with Miss Tait, Pearl Benedict, Cecil James and Frederick Gunther as the soloists, and Alfred Hallam as the conductor. The Chautauqua Chorus distinguished itself and the high standard of singing was maintained throughout the week.

The concert of miscellaneous numbers, with Ellison van Hoose and Frank Croxton as soloists, was voted a brilliant success. Mr. van Hoose sang an aria from "Romeo and Juliet" (Gounod), and Mr. Croxton gave the seldom heard recitative and aria, "Caesar's Lament," from Handel's "Julius Caesar." Mr. Croxton, an old Chautauqua favorite, was warmly welcomed. It was the first time the tenor Van Hoose had appeared before a Chautauqua audience, and he must have felt highly gratified with the hearty reception accorded him. Both singers were in the best vocal condition and delighted their listeners.

Wednesday night the amphitheater was lighted up again for the performance of "Aida" in concert form, with the cast distributed as follows: Aida, Miss Tait; Amneris, Miss Benedict; High Priestess, Mrs. Owens; Rhadames, Mr. James; the King, Mr. Croxton; Amonasro, Mr. Werrenrath; High Priest, Mr. Gunther. "Aida" was repeated Friday night, in response to many demands, and once more the beauty of Verdi's music and the earnest work of the soloists provided an evening of genuine enjoyment.

The annual performance of "The Messiah" was fully up to past presentations. The chorus sang particularly well.

Two recitals by the tenor Van Hoose and the basso Croxton proved of real artistic benefit to vocal students and were correctly entitled "artists' recitals."

As THE MUSICAL COURIER EXTRA announced last week, Julian Edwards' new cantata "Lazarus" was presented for the first time Sunday evening, July 28, and its great success insures a repetition later in the season. "Moses in Egypt" was the oratorio sung Friday afternoon and evening, August 2.

August will be as brilliant here musically as July was. The sessions at the music schools have been interesting, and many bright students are still hard at work, eager to learn and quite as eager to hear all the good music that this educational center has to offer them.

Beatrice Fine at Ocean Grove.

OCEAN GROVE, N. J., August 12, 1907.

Beatrice Fine, the soprano, was the soloist at the orchestral concert in the Auditorium, Saturday night. The friends of the singer will be glad to know that her appearance was the signal for prolonged applause. The beautiful lyrical quality of her voice was shown in two English songs, to accompaniments played by Alice Walter Bates, and the waltz, "Parla," with orchestra.

Van Hoose to Give Recitals.

Ellison van Hoose, the tenor, who is spending his summer at Chautauqua, N. Y., will devote himself particularly to recitals next season, a field in which he has hitherto been heard less frequently than in concert and oratorio. Van Hoose added greatly to his reputation last year when, under Loudon Charlton's direction, he toured the country with Madame Sembrich.

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SULLI'S ITALIAN CONSERVATORY IN NEW HAVEN.

Giorgio M. Sulli, the singing master, of New York and New Haven, Conn., is to open an Italian Conservatory of Music in New Haven, September 16. The school is to be located at 800 Chapel street, in the Insurance Building, in the Elm City. The maestro will continue to teach two days each week in New York, at No. 826 Carnegie Hall.

Maestro Giorgio Mario Sulli, of Palermo, Italy, graduated at the Royal Conservatory of Music of Naples, in 1884, as composer and teacher of singing. While there, he was assistant in the vocal department for three years, under Alfonso Guercia. After graduating, he began his career as conductor of orchestra, gaining success not only in Italy, but in Spain, France, Austria and South America; meanwhile he continued to teach voice, and his school in Milan was one of the best.



GIORGIO M. SULLI.

Since 1894, however, Maestro Sulli has devoted himself entirely to teaching. In Florence he conducted important theatrical seasons, having under his direction Bonci, Pinkert, Cucini, Battistini and others of worldwide reputation.

Maestro Sulli will have a strong faculty to assist him at his conservatory. All branches of music will be taught. The courses of study will embrace: Vocal Culture—Tone placing, vocalises, solfeggio, interpretation of songs, ballads and arias in different languages, oratorio, opera. Ear Training—Sight singing, choral practice, ensemble sing-

ing. Elements of Music—Notation, intervals, rhythm, etc. Theory of Music—Melody writing, harmony, form, analysis. Piano Playing—For general musicianship. Languages—Italian, French and German. Declamation and stage deportment (for opera aspirants). History of music and esthetics of music.

The following pupils of Sulli have become distinguished in opera: M. Tortorici, tenor, San Carlo, Naples; R. Randacio, tenor, Grau Opera Company; E. Li Volsi, baritone, Dal Verme, Milan; S. Trabucco, bass, Covent Garden, London; E. Montesorio, soprano, Lyceum Theater, Barcelona, Spain; G. Martinez-Patti, tenor, San Carlo, Naples; G. Caruso, baritone, Kediviale, Cairo; G. Russitano, tenor, Metropolitan Opera, New York; G. Mario Sammarco, the great baritone of last season at Manhattan Opera, New York; Olga Spero, mezzo-soprano (Sammarco's wife); F. Barry, contralto, Russian theaters; D. Farini, a famous Carmen; A. Vassianiff, Russian; L. Scardellich, a famous Russian contralto; S. Hepner, coloratura soprano, La Scala, Milan; C. Zawner, contralto, Opera House, Buenos Ayres; A. Nencini, tenor, Dal Verme, Milan; G. Giovannelli, tenor, Carlo Felice, Genoa; A. Sarcoli, tenor, seven seasons at National, Bucharest; E. Marselli, contralto; N. Corsi, soprano, Pergola, Florence; N. Linari, contralto, Rio de Janeiro; M. Palmiter, coloratura soprano, Perugia, Italy; M. Stanley Anger, soprano, Quirino, Rome; S. Elcock Marcello, soprano, Costanzi, Rome; E. Rombauer, mezzo, Morlacchi, Perugia; U. Buchieri, tenor, Arheu Theater, Mexico; T. Tarquini, soprano, H. Russell's Opera Company, New Orleans; C. Melis, the latest great success in Massenet's "Thais" at Costanzi, Rome; Clara Clemens (Mark Twain's daughter), in concert.

Among the Sulli pupils who are teaching at home and abroad are: Antonio Cairone, Milan; Lulu Mayne Windsor, Los Angeles, Cal.; Emma Hodgkinson, New York; H. Horton Kinney, New York; F. Jacobs, San Francisco; Sylvia M. Elcock, Pittsburgh, Pa., and from September, 1907, at the Italian Conservatory of Music, New Haven, Conn.; Mrs. John Halstead, Boston, Mass.; Emma Gleason, New Haven, Conn.; Minna Storm, Waterbury, Conn.; Mrs. Ralph Littlefield, Brockton, Mass.

MARK HAMBURG'S VIEWS.

It is announced that Mark Hambourg will visit this country in October for a short tour under the management of Bernhard Ulrich. Hambourg, who is in many respects one of the Titanesque figures in the pianistic world, was not in the strict sense an infant prodigy. He began his studies, it is true, at the tender age of six, with his father, who was a professor at the Moscow Conservatory, but he did not like practicing any more than the average boy. "I used to mangle shamefully," said the brilliant Russian pianist recently of his early musical training. "I even deliberately drove splinters into my hands to escape the hated practicing. However, my father persevered patiently with me, and at last came a day when ambition awoke in my heart, and the drudgery was drudgery no more. I well remember how, as a child, I was always encouraged to take an active part in boyish games, but I am afraid every youthful enthusiast is not blessed with a father so prudent in this respect as my own. In fact, I am well assured that there is many a talented child at this moment undergoing a musical training which will be productive of more harm than good, owing to parental indiscretion. Serious practice should on no account be commenced before the child is eight years old. Readers must not, however, imagine that because I hold these views about the early training of the very young I advocate a lazy life for all students of music. On the contrary, no one knows better than myself that it is only the strenuous worker who can hope to succeed in public. That is why I smile when I read, as I sometimes do, that 'Mark Hambourg works only for one hour each day.' As a matter of fact, I work pretty nearly all day, but, of course, I do not spend all my time at the piano. As a general rule, my actual practicing occupies about three hours, but I pass many more studying the great masterpieces of literature and in keeping in close touch with current events. The necessity for this will, I think, be apparent on reflection, for, once out of touch with what is going on about him, an artist cannot bring the same breadth of mind to bear upon his art."

Three Quarters of a Century Old.

Joseph Wieniawski, who is at the head of the violin department of the Brussels Conservatory of Music, has recently celebrated his seventy-fifth birthday. He is a brother of the late Henri Wieniawski, the eminent violinist. Joseph Poznanski, who lives in New York, was one of his pupils. Many years ago the daughter of Schuloff was married to Joseph Wieniawski. Mr. Poznanski relates many diverting anecdotes about Wieniawski and Brassin, his intimate friend, with whom the New Yorker studied. Poznanski sent his old teacher a congratulatory message.

Death of M. Hansel.

The death is announced of M. Hansel, master of the ballet of the Paris Opéra, with which he had been connected for over twenty years. M. Hansel died after a short illness.

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The juvenile cellist, Helen Scholder, twelve years old, has just been engaged to play in September at a concert of the Pittsburgh exposition. She will play the Saint-Saëns concerto.

Another juvenile cellist, Goldie Gross, ten years old, played on August 8 at Ocean Grove, in the large auditorium, under Tali Esen Morgan, with decided success. She is the youngest concert cellist, and her exceptional work has won her unstinted praise. It is due to Karl Griener's infinite painstaking care that these two girls have such extraordinary success at so early an age. Goldie Gross began to learn the cello only fourteen months ago. She is already playing in concerts and has just returned from a recital tour through Connecticut.

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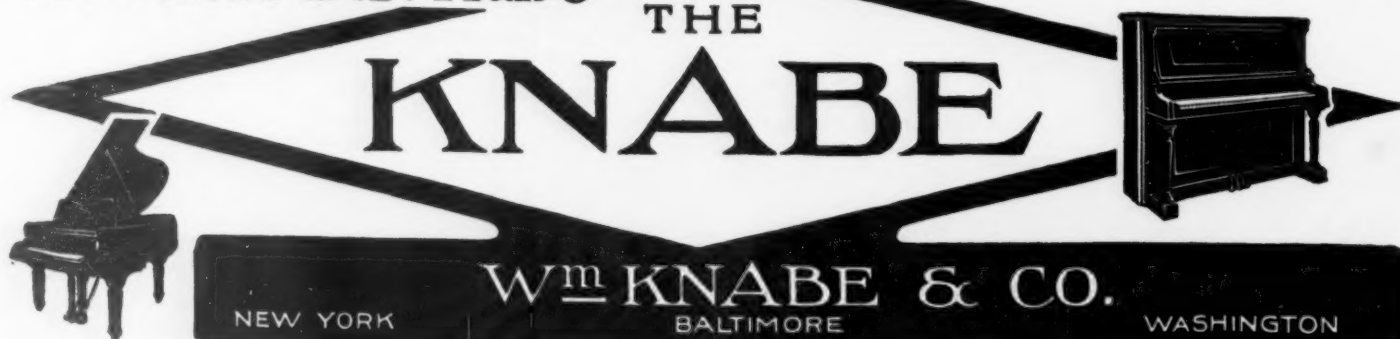
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